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LILY PONS

Following Her March Monte Carlo Opera Appearances Miss Pons Returns Here for Concerts, St. Louis Opera Engagements and Chesterfield Radio Broadcasts, Going to Hollywood in August to Make Her Second RKO Film

DUSOLINA GIANNINI,
American soprano, as Aida. She is to make her debut with the Metropolitan Opera in this role in a special matinee performance on February 12 (Lincoln's Birthday).

ELEANOR STEELE and HALL CLOVIS
are presenting a Town Hall song recital in New York on February 17. (Photo by Frank Randt.)

YEHUDI and HEPHZIBAH MENUHIN
are to give a sonata recital in Carnegie Hall, New York, on March 22. Soon afterward Yehudi is to broadcast on the General Motors Hour, and then plans to retire from the concert platform for two years. The youthful violinist is completing a tour of the world, comprising 110 concerts in seventy-three cities and thirteen countries. The March concert in New York will mark the sixth appearance that Yehudi has made with his sister.

CARA VERSON and MARIO CASTELNUOVO-TEDESCO,
during a visit which the American pianist made to the home of the Italian composer in Florence, during her recent tour of Italy. Miss Verson, who specializes in modern compositions, is planning to give the first performance in America of one or more of Castelnuovo-Tedesco's important works in her Chicago recital late this season.

LILY PONS
sails shortly to fulfill operatic engagements at Monte Carlo, after which she returns to this country for appearances in concert and radio, and to make her second motion picture in August. (Photo by Bert Lawson.)

WILLEM MENGELBERG and EDNA RICHOLSON SOLLITT
at Dr. Mengelberg's home in Switzerland. The two are joint authors of a book, Mengelberg Speaks, which recently was published in Holland. This is the fourth book upon which they have collaborated. The new book is in four parts. In the first Mengelberg, in his own words, considers various problems of the conducting art. In the second and third are studies of Beethoven and Mahler. The fourth part is entirely by Mrs. Sollitt and is a character analysis of Mengelberg.

EIDE NORENA,
soprano of the Metropolitan Opera, sailed for Europe on January 30 by the SS. Ile de France, following a season of opera and concert engagements in America. (News Events Photo Service)

ORLANDO BARERA,
Italian violinist, photographed in Dresden, after his recital there. With him is Elinor Janson, Dresden correspondent of the Musical Courier. Mr. Barera, who has completed a long tour of Germany, is appearing in New York in February.

JOSÉ ITURBI and STEPHAN HERO,
his son-in-law. Mr. Hero, a violinist and protégé of Mr. Iturbi, married Maria Iturbi, daughter of the pianist and conductor, on January 21 at Bedford Hills, New York.

(See Inside Back Cover for Additional News Pictures)

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Modernized Paris Grand Opera Planned by French Government

Re-Building Set for Next Summer—Municipality Votes Subsidies for Music and Drama—Radio Improvements—Menuhin Pair Conquer in Sonatas

By IRVING SCHWERKÉ

PARIS.—The Grand Opéra is the talk of the town. It seems that, following the example of the Comedie-Française, which was recently modernized and brought up to the minute, the venerable *Palais Garnier* (as the Opéra is often called, after its architect, Charles Garnier) is also to go modern.

The Opéra, classed as a national monument, has not been touched up in over forty years (the present building was opened in 1875) and its technical equipment is far from being what is required by actual exigencies. For the job, the Government has voted a budget of eleven million francs, and during the three or four months the edifice is closed (the work will be done next summer) the Opéra troupe will in all probability go on tour.

CITY LENDS HELPING HAND

Subventioned theatres and institutions in Paris not only receive Government aid, but are assisted by the city as well. Thus, the Municipal Council of the City of Paris has just voted the following financial budgets for 1936:—Opéra, 480,000 francs; Opéra-Comique, 320,000 francs; Comedie-Française, 240,000 francs; Odéon, 160,000 francs; Chatêlet, 112,000; Théatre Sara-Bernhardt, 72,000 francs; Gaité-Lyrique, 112,000; Théatre National Populaire, 80,000; Trianon-Lyrique, 40,000; Atélier, 24,000; Theatre des Afts, 8,000; Maison de l'Oeuvre, 4,000. The Conservatory, Colonne, Lamoreux, Pasdeloup, Poulet, and Paris Symphony Orchestras are voted 20,000 francs each, the Siohan Orchestra, 16,000. The Schola Cantorum and the César Franck Music School are allotted 4,000 each. The Concerts Bastide, de Lausnay, and the Blondel Quartet, get 3,200 francs apiece, the Salon des Musiciens, 1,600, the Luxembourg Orchestra, 1,200.

RADIO SPLURGE

Thanks principally to the wisdom of M. Mandel, Minister of the Post-Office-Telephone-Telegraph Department, the French radio has gone ahead, "suddenly like," as they say in South Carolina. In a short time wonders have been done, and it is now possible, for example, to get the four national theatres of Paris—Opéra, Opéra-Comique, Comedie-Française, and Odéon—over the air every day. Another activity which Minister Mandel is doing his utmost to develop and launch, is television, along which line many experimental and highly successful public seances have already been given. In the concert domain, fine effort is being made to augment the quality (musical and performing) of the programs, a recent praiseworthy manifestation being the broadcasting in two evenings of the original version of Moussorgsky's Boris Godounoff, the National Orchestra under M. Inghelbrecht with assisting soloists, doing themselves proud in the endeavor.

A GREAT SUCCESS

The other night I caught myself in reminiscent mood. It happened at the sonata concert given by Hephzibah and Yehudi Menuhin, in the Salle Pleyel. Though surrounded by almost four thousand applausive people, I found myself all at once quite alone. Could these (I wondered) be the little darlings with whom I used to play games on the Bon Marché Square? How they have grown up! Is this fine young man the little boy who, way back in 1927, inscribed his photograph to "dear Brother Irving, the best in the Universe?" Yes, it must be the same little Hephzibah, the same Yehudi, for folks are cheering, screaming, yelling, "Bravo, Yehudi, Bravo Hephzibah, bravo, bravo, bravo." And how they played those sonatas. Brahms D minor, Enesco A minor, Franck A major. The Enesco, I

(*Continued on page 32*)

Verdi's Macbeth Acclaimed In Prague Local Premiere

Italian Masterpiece Brilliantly Performed—Honors for Debussy's Pelléas and Stravinsky's Histoire du Soldat— New Artists Welcomed—Novelties Introduced

By GERTH-WOLFGANG BARUCH

PRAGUE.—Stylistically, Verdi's Macbeth is ranked by the latest researches among the most remarkable works of the Italian composer. The highlights of the score—the Murder Night, the Banquet Finale, the Sleep-Walking Scene, to name only a few—prove Verdi's first attempts at producing a *Gesamtkunstwerk*, but from the Italian point of view. The first edition of Macbeth dates from the time when Wagner wrote his Lohengrin, and today it were foolish to believe that in his operas, Verdi was under the spell of the genius of Bayreuth.

The German Theatre is to be congratulated for its initiative in presenting the first local hearing of this interesting opus. The outstanding figure of the cast was Rose Pauly, who thrilled with an extraordinarily well-conceived portrayal of Lady Macbeth. Josef Schwarz, in the title role, did the best with a part which was unfavorable to his voice. Julius Gutmann (Banquo) Adolf Fischer (Macduff) and Kurt Baum (Malcolm) completed the excellent cast. Conductor Georg Szell gave the orchestra exceptional beauty of color and made the ensembles extremely effective. Renato Mordo's stage management, Frank-Schultes' decorations, and the ballet scenes, trained by Gret Eppinger, were not as admirable as one had the right to expect. A packed house gave rounds of applause after many numbers and at the close of each act.

EXQUISITE RESTORATIONS

Under Fritz Rieger's leadership, The Bartered Bride by Smetana, and Turandot by Puccini, were restaged, while Martha by Flotow received an entirely new set of scenery, supplied by Leopold Kotulan. Rose Book was splendid in the name part. Kurt Baum as Lyonel, stopped the show for several minutes with his wonderful singing of the important tenor aria. The lesser roles were efficiently carried by Lydia Kindermann (Nancy), Julius Gutmann (Plunkett), Hans Hey (Mikleford) and Jaro Libal (Judge).

The singing of the leading parts, in the restoration of Pelléas et Mélisande by Debussy, left something to be desired. Adolf Fischer, heroic tenor type, was miscast in the role of Pelleas. Harriet Henders was a lovely Melisande, Theodor Scheidl was a convincing Golo. Lydia Kindermann and Magnus Andersen gave prominence to King Arkel and Genoveva. Hugo Steiner's tasteful equipment surprised with its strange outdoor castle-rooms. The large audience was kindly disposed.

A great attraction was the first German local performance of Histoire du Soldat, by Stravinsky, about which one can speak only in superlatives. Renato Mordo was the producer, and it was amazing what he accomplished. Fritz Zweig directed the little orchestra in most creditable fashion. The listeners welcomed the quasi-novelty with manifest signs of pleasure.

OPERETTAS REDRESSED

The redressing of classic operettas was continued by decorative scenery of The Beggar Student (Millöcker) under Hans Georg Schick, and Night in Venice (Johann Strauss) under Fritz Rieger. In the Strauss piece, making use of the Korngold arrangement, Leopold Kotulan's amusing stagecraft gave the opportunity for a gondola ride through the Venetian canals.

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Rome Opens Its Opera Season, Mascagni Leading His Iris

Maestro Fêted—Il Dibuk Scores in Operatic Version—Gigli in Demand

By STELLA SAXTON

ROME.—The Rome lyrical season was inaugurated at the Royal Opera as usual, on the Eve of San Stefano (December 26) the date on which all important opera houses in Italy burst into bloom for the year.

Choice for the occasion was Mascagni's Iris, with the composer present. By way of special homage to Italy's beloved *maestro*, the entire Royal Opera cast sang the choral Hymn to the Sun. Gigli made his first appearance as Osaka, while Pia Tassanari, soprano, had the title role. It was from every angle, a brilliant first night, and among the notables in the audience were singled out ex-King of Spain Alfonso, several other members of the Spanish royal family, Lady Eric Drummond (wife of the British Ambassador) and Count and Countess Galeazzo Ciano, Edda Mussolini).

IL DIBUK TRIUMPHS

Il Dibuk, by Ludovico Rocca, young Torinese composer, was the first novelty of the season. It registered an immediate and triumphant success and it were difficult to recall a premiere to which the newspapers of Rome devoted so much space and attention. Column upon column was published following the stirring reception accorded the work by the capital's first-nighters. Il Dibuk then had two more presentations at the Royal Opera, on a rising tide of popular appreciation, before having to make way for other works on a long waiting list, but will return to the repertoire in April. (It is also to be heard in America this winter.)

EXCELLENT PRODUCTION

The production of Il Dibuk—certainly another jewel in Italy's sparkling crown of opera—was superlative. Tullio Serafin directed with art and understanding. Augusto Oltrabella, who created the dominant role of Leah in the premiere at the Scala, Augusto Ferrauto (Hanan) Amerigo de Pallo (Sender), Allessio de Paolis (Messenger), Gilda Alfano, Vincenzo Bettoni, Saturno Meletti, Adelio Zagonara, Domenici, and the magnificent Royal Opera chorus, added each and every one their full share to the opera's success.

GIGLI FÊTED

Other works given since the Royal Opera's seasonal opening, are Verdi's Forza del Destino, with Gigli as the chief attraction; a clamorously received production of Zandonai's Giulietta e Romeo, with Angelo Minghetti as Romeo and Maria Carbone as Giulietta; and Rossini's rippling Italiana in Algieria, with popular Gianna Pedersini as Isabella.

Metropolitan Gives Schicchi in English

Success Greets First Production of Puccini Work in Vernacular—Tibbett Delights in Title Role, with Hilda Burke and Joseph Bentonelli as Leading Co-Artists

By HORACE JOHNSON

Puccini's *opera buffa* Gianni Schicchi returned to the Metropolitan stage in a double bill with La Boheme on January 27. In previous seasons Gianni Schicchi has been sung in Italian, its original language, but this year it is produced with an English text prepared by Percy Pitt.

Gianni Schicchi, with its uproarious farce plot in which all the relations of a wealthy old Florentine nobleman gather like vultures to snatch his property as he lies dying and are outwitted by the clever impersonation of the aged man by Gianni Schicchi (who, in a fraudulent testament, wills all the money and estates to himself) is admirably suited to a presentation in the vernacular. Puccini's score is delightfully amusing, and this production was cleverly staged and directed.

The cast, headed by Lawrence Tibbett in the title role and including Hilda Burke (Lauretta), Ina Bourskaya (La Vecchia), Joseph Bentonelli (Rinuccio), Marek Windheim (Gherardo), George Cehanovsky (Betto), Chase Baromeo (Simone), Louis D'Angelo (Marco), Thelma Votipka (La Ciesca), Pompilio Malatesta (Spinelloccio), Alfredo Gandolfi (Ser Amantio Di Nicolao), James Wolfe (Pinellino) and Arnold Gabor (Guccio), was excellent in every respect.

Mr. Tibbett's subtle characterization of Gianni Schicchi was sung with mellifluous vocal tone, and enunciated with such perfection that every word was clearly heard. The huge audience roared with laughter at his sallies and thoroughly appreciated the novelty of being able to understand the text. Joseph Bentonelli, in fine voice and singing with praiseworthy accuracy and phrasing, also enunciated splendidly. Hilda Burke, Chase Baromeo and Alfredo Gandolfi were others of the cast who excelled in diction. Ina Bourskaya, however, might have been singing in Sanskrit for not one English word she sang could be distinguished.

(*Continued on page 12*)

Prominent Soloists in Frankfort

FRANKFORT A. M.—The Museum Concerts are giving attention to many interesting works, as well as to the standard and classical repertoire. Claudio Arrau, with his great virtuosity, devoted himself to Les Djinns, by César Franck. Madame Ursuleac, whose voice grows in beauty, sang the Freihild aria from Guntram, Richard Strauss' first and now almost forgotten opera.

Then we had the pleasure of hearing Cassado in Pfitzner's lyrical cello concerto; and Helge Roswaenge, enchanting singer in songs by Strauss and the aria from The Barber of Bagdad by Cornelius.

The NSKG occupied itself with songs by Pfitzner and Reger, also by Jarnach, interpreted by Fraulein von Buttler. Pieces for clarinet and piano by Hans Berger, young composer, decidedly influenced by the moderns, were also given, the clarinet scores being admirably played by Hellmut Berndt.

Not far away, on the other side of the river at Mainz, the opera won a signal success, with a new work, The Favorite, by Rudolf Wagner-Regeny, not too modern in form and with a tendency toward the popular.

The Magic Violin, by Werner Egk, which commenced its triumphal German career at Frankfort, was conducted by the composer, and warmly received.

HERMANN LISMANN.

MUSIC OF PROVED VALUE—WHAT IS IT?

By WILLIAM PARKS GRANT

"I DON'T like to hear so many novelties; I'm interested only in compositions which have proven their value."

Probably everyone has heard such an expression of musical cowardice at one time or another. The speaker's musical tastes will usually be limited to the eighteenth and nineteenth centuries, and he will have a pronounced dislike for anything which strikes the ear a little strangely.

Fearful that he might spend time in listening to a work which will be forgotten fifty years from now, he usually avoids everything which has no well-established, reference-book reputation. Perhaps he will concede that there may be a few numbers among the novelties which may some day be ranked with the eternals, but that is a matter which, as he puts it, "time alone can tell," and he will waste none of his time in sifting the wheat from the chaff. . . .

But if his attitude were universal what could be the future of music but stagnation and death?

The argument of the proven value of some music, as opposed to the untried and speculative value of other music, might be more justifiable if it were not partly based on what this writer believes to be false assumptions, namely:

1. That all music of the past which is not performed today has been discarded because it has proven, over a long period of repeated trials, to be of no value.

2. That all music which is commonly played today will continue to be of significance to all future generations and that it has persisted in the present repertoire because it is of genuine value.

3. That it is absolutely impossible to predict at present with any degree of accuracy which items of contemporary music will live and which will be forgotten with the passing of time.

Reviving the Past

Some of the more enterprising musical scholars and performers often cull through dusty and forgotten old music and unearth a delightful old gem, which they then edit and publish or perform in public (e. g., Vaughan Williams' researches in old English music or Malipiero's in old Italian). Though not new, such a revival piece is a novelty. Often other performers add it to their repertoire and sometimes it becomes a "standard" number. Often it it then hailed as "a grand old masterpiece which has persisted through the centuries."

Nonsense! It has not "persisted through the centuries." Only a few months ago it was discarded and unknown—dead, so to speak, supposedly because it did not stand "the acid-test of time." Were it not for the musical explorer, it would still be forgotten; as far as concerns the present-day music-world it has never existed at all. Since the compostion is exactly the same thing today that it was when it lay in its dusty oblivion, it is clear that the music-world has unjustly neglected and abandoned a really vital work. That there are many delightful compositions in the field of old, half-forgotten music is obvious to anyone who has done even a little exploring in it. To mention two very casual instances in this writer's experience: Once when browsing about the music department of a library he found a copy of Rameau's opera Fêtes d'Hebe, which is the source of Rameau's popular Tambourin. In it were many of the most charming dances, all as good as Tambourin or even more so. The other—and better—instance is when he found two thick volumes of pieces for harpsichord by old English composers. Although he merely glanced through the contents, he noted two titles which were familiar—Tower Hill, by Giles Farnaby, and a "gigge," Dr. Bull's Myselfe, by John Bull. Being familiar with these through the phonograph record of them made by Lewis Richards, the writer can say that they are as delightful and refreshing as one could imagine. If these two pieces are any indication of the rest of the contents of those two—or was it three?—thick volumes, they must be a real treasure-store of the most charming and youthful music that could be desired. Yet they probably do not contain a single title familiar to the average music-lover. Surely this is not because all these compositions are not worth knowing.

Suppose Mendelssohn had been content to assume that the standard and established repertoire of his day was the only music worth hearing, how significant a figure would Bach be today? He would still be half-forgotten, a composer whose works evidently "did not prove to be of value"; the St. Matthew Passion and other pinnacles of the art would be unknown, the history of music vastly different.

Originality and Immortality

During his lifetime and immediately afterward, Bach was well-known in the music-world, but as a performer, not as a composer. The infrequent estimates of him as a composer which were expressed during his day were usually critical, or at least cool. Mozart and Beethoven spoke highly of his music, but they were probably aware of only a small portion of it. What proof have we that there have not been other Bachs in the history of music whom some future Mendelssohns will re-discover?

How frequently have we read in musical journals about the performance of a new symphony, opera, or similar ambitious work which was well received by both public and critics, but which we never read or hear of again. Why? Because it evidently "did not prove to be of value," we say.

But are we right? After all, such a work has but one hearing, and that is hardly an adequate chance to prove itself. If one can recall the first hearing he ever experienced of some of the works which he knows to be real masterpieces, and which he loves and thinks he could not live without, he will probably admit—if he is perfectly frank—that the first hearing of some of these left him with no especial desire to hear them again. The reason one loves these now is because he has had a chance to hear them again and again and to become fully acquainted with them, to realize their true value. This opportunity came about because they were included on programs which one has attended for some other reason than to hear such music which did not particularly enthuse him at first.

As for the symphonies and operas which appear only once, all the listeners, in such a case, are on an equal basis; there is no older group which knows the work better and has a fuller insight of its value. Only the performers have had this chance, because of having rehearsed it a number of times. Therefore the personal reaction of the conductor toward the work will determine whether it will be heard again or not. His reaction may or may not be the potential reaction of the public, if it could hear the composition as often as he has. It may or may not be a mirror of the composition's true worth. Although we love to insist that it is the public which is the ultimate determiner of the repertoire, the performers determine it to a greater extent than we suspect.

Hanson's opera, Merry Mount, made a generally favorable impression at its premiere in 1933-1934 but if the performers and managers should refuse to give it again, all the public and critical demand in the world could not bring about another performance of it and with the passing of time it could gradually be shelved, to become another "forgotten opera." On the other hand, by sufficiently frequent presentations, performers and managers might make it a familiar and perhaps a favorite experience. And may not these symphonies which are heard but once and which create a favorable impression on the most discriminating, have at least a little true worth. Even the law of averages would seem to indicate that out of all such compositions there should certainly be a few which have at least semi-permanent value.

Relative Re-Valuations

The danger of the future oblivion of contemporary composers in "debatable" idioms, has long been a favorite topic for discussion. But they are not alone; there is more than one composer of the past with an established reputation at present, and whose music is by no means unusual, who is also in the same danger. For a number of years observers have remarked and cited statistics to the effect that the music of Mendelssohn, Rubinstein, Grieg, and Saint-Saëns is gradually tending to be deleted from programs and will probably eventually disappear completely. Some observers rejoice at this tendency; others deplore it. The faded music of Gounod and Meyerbeer, or the milk-and-water creations of Godard, Massenet, and Chaminade are certainly not of a "debatable" idiom, but if all their music were to be suddenly destroyed, that would hardly be a serious, far-reaching loss to the art. Is it likely that the people of 1985 will ever hear the hopelessly old-fashioned operas of Donizetti, Rossini, Bellini, or the early Verdi? Are these kept alive through real merit or through force of habit and the vanity of singers?

But someone reminds us triumphantly that Lucia and its weary, anemic fellow-operas have "lived." True—thus far! Although they have been performed for a number of years, they have never been regarded very seriously by the most discriminating. They are easy to listen to and are full of vocal display, and it seems more likely that the "demand" for them continues among the evening gowns and stuffed shirts to whom opera means a chance for showing others what fine clothes they have, and among the "golden voices" more famed for their *fortissimos* than for their musicianship (for whom opera means an opportunity to display pyrotechnics) than among those whose hearts are genuinely hungry for real and vital emotional experiences in tone. It is an error to assume that a long life invariably indicates true merit; for instance, Chop-Sticks has lived, but it is obviously absurd to say that this indicates that it is of enduring, significant value to music.

Past history has shown us that it is nothing new for a composer of great repute to be hardly more than a name in a few generations. Weber wrote much more than we ever hear today; Cherubini, Spontini, Hummel, Clementi, Marschner, and Spohr all enjoyed fame for more than just a season or two, yet there is very little of their music that holds our interest or seems fresh and vital today. Still we cannot call our great-grandfathers utter fools for having listened to the music of their period. To be the creator of a work of only semi-permanent value is not a thing to be despised.

All of us are guilty of listening to some music because of the composer's reputation and because of custom. We speak of "the immortal nine," but do we listen to Beethoven's first and second symphonies because we think them truly great, or because they are brothers of the third, fifth, seventh, and ninth? If Beethoven had died or abandoned the composition of symphonies after completing the first two, it hardly seems likely that they would be played as frequently as they are today, or that Beethoven would be regarded as one of the great masters of the symphony.

Influence on the Young

One of the most potent influences against contemporary music lies in the field in which musical tastes of the future are developed—the field of education. It is a fairly generally known fact that public school music has made some great strides in certain localities during recent years. Yet in even the most advanced localities it is only too often an iron-clad dogma that under no condition should children hear music which has not proven its value, for if such music should have disappeared from the repertoire by the time the child becomes an adult, the teacher would be guilty of the hideous crime of having wasted a few minutes of the child's time. Thus children, whose unprejudiced ears are perhaps the most accurate criterion of debatable music, are shut off from the whole field of music of their own time, and it becomes a thing apart from "regular" music, and not to be given attention.

There are perhaps many who think of composers as queer, semi-mythical creatures who lived only in the past and who have no place in the present age; music a static art with no present or future, only a glorious past—a relic of days gone by. Possibly even many a moronic adult of today thinks that nobody composes music nowadays—except jazz. As for school children, surely there are none who have had work in music appreciation who are not familiar with the stories of the poverty and up-hill struggles of Schubert and other composers, yet these same students would probably be astonished to hear that composers living today have just as hard a struggle, or even worse, at least if they try to live by composing alone. It would likely be a great surprise to them to be told that if Beethoven were living here in this "land of opportunity" at present or even in the palmy days of '28 and '29, not one of the major American music-publishers would publish his symphonies or chamber music, and that almost all of them would flatly refuse to consider his piano sonatas. And these are the future citizens, in whose hands will lie the power to rectify such conditions only two or three decades hence!

The argument about wasting time would be more reasonable if it were applied consistently. But it is not. Music by the aforementioned rusty composers (Godard, Rubinstein, etc.) is used freely with no thought of its future, in fact, it is often held up as examples of "great masterpieces." And much music is used in schools which is insipid and even trashy—commonplace songs, silly operettas, and rubber-stamped band marches which all sound alike—manufactured on a mass-production basis by persons not worthy to be called composers. Yet it is claimed that music for educational use is always chosen for its value to determine and guide the student's tastes when he becomes thirty-five or forty years old. Perhaps some of this low-class material has educational use as a temporary step on the upward climb to better and better music, but if so, contemporary music by the most serious present-day composers should also have some place, instead of being outlawed.

Beyond a doubt there is much non-debatable music which will gradually sink into oblivion as time goes on and as it falls on new and discriminating ears which are less influenced by prejudice, habit, and reputation. Liszt's Les Préludes still holds the interest of the majority of the public, but it seems inevitable that it must soon fade. Picturing it played in the year 1985, it would seem comical, mere nineteenth-century claptrap, its motto about life ("but a series of preludes to death") would be called insincere. The superficial brilliance of Rimsky-Korsakoff's Scheherazade and Capriccio Espagnole would in that future day be a tedious commonplace, a soporific. But one cannot conceive of the passing of time dulling the magnificence of such vital and timeless works as the B Minor Mass, the Ninth Symphony, Tristan and Isolde, or the German Requiem.

Surely there are three kinds of music: that which is truly immortal, that which dies almost as soon as it is born, and that which lives a goodly length of time, but not forever.

Gazing Ahead into Time

Writers on music have often tried to prophesy the future of music of their own time; some predict accurately, some predict erroneously, and some do not predict at all. The last category merely says, "Time alone can tell," and with that said, go blithely on carefully avoiding the contemporaries except for occasional verbal slaps intended to reflect adversely. But often, finding that some of the abused works are persisting, the detractors stage an eleventh-hour rally to avoid being considered fools, and their former caustic jeers or complete silence turns into thundering praise. Then they admit that formerly abused moderns have written music of genuine value—time has proven it! But meanwhile most of these composers have died, and dark stories are beginning to circulate to the effect that some of them might have lived longer had their royalty checks been a little fatter and closer together. Even the Hanslicks can be credited with the courage to come out and express an opinion, although it be wrong.

Is not the man who emerges courageously and predicts the future accurately, ten times a better man than the one who remains silent and resorts to that old faithful platitude "Time alone can tell" as his comment and defense?

Some say that it is not possible to distinguish the really enduring from the ephemeral works among contemporary music, but one wonders if it is not at least partly possible. Study the past history; that which is merely startling, odd, and sensational has never proven of interest to future generations. The original and strange which has persevered to become the usual and fundamental of the future has always had more

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Concert Week in Boston Brings Novel Recital and Orchestral Programs

Mitropoulos Conducts Mahler's First and Schmitt Work with Symphony Orchestra—Elman Heard in Three Concertos with Ensemble—Recitalists Include Schnabel, Eleanor Spencer, Anna Hamlin, Floyd Townsley, Winifred Christie

BOSTON.—Artur Schnabel came no nearer to Boston (in recital, that is) than Wellesley, where he gave a concert on January 24. He chose five Beethoven sonatas, and those in genial mood. One exception was the F minor (op. 57). The others were that in A major (op. 2, No. 2), the short and supposedly easy sonata in G minor (op. 49, No. 1), the sonata in E minor (op. 90) and that in B flat major (op. 22). The playing was of that soundness and detachment which we have come to expect from Schnabel. There was a large audience, disposed both to enjoy and to learn.

The same evening saw a Brahms concert by the forces, choral and orchestral, of the New England Conservatory. The second symphony occupied one part of the program; the Song of Destiny, How Lovely Is Thy Dwelling Place from the German Requiem, Wie lange Schönheit wird bestehn, four Gypsy songs and the Academic Festival Overture were heard in the last half of the concert. Francis Findlay did a good, workmanlike job of conducting and organizing this concert.

Eleanor Spencer, pianist, returned to Boston after a considerable absence for a concert in Jordan Hall on January 25. Her program was unusual and of great interest. It began with Schumann's rarely played Phantasie (op. 17) and ended with the familiar Chopin B minor sonata. In between were pieces of Ravel (Ondine and Jeux d'eau) and Debussy (Danseuses de Delphes, La fille aux cheveux de lin, L'isle joyeuse, Soirée dans Grenade, Feux d'artifice). Miss Spencer played this program with excellent technic.

Elman Plays with Orchestral Group

Mischa Elman came here on January 26 to give the kind of concert that is uncommon enough in this country. It was thus that he played three concertos, with the assistance of an ensemble composed of the Boston Symphony Orchestra (50 members) conducted by Arthur Fiedler. The orchestra began with the overture to Figaro of Mozart. Mr. Elman played the A major Mozart concerto and the Beethoven and Tschaikowsky concertos. The concert was a good deal too long, lasting as it did for two and a half hours. The Mozart and one of the other works would have been enough. Nevertheless, Mr. Elman's playing was extraordinarily beautiful. It seemed, perhaps, at its best in the Tschaikowsky, but the others were played with astonishing refinement and ease.

Mitropoulos Leads Mahler Work

The evening symphony concert on January 27 confirmed the favorable impression made here by Dimitri Mitropoulos as conductor. On this occasion he gave the same program as on the Friday and Saturday before, a concert which was reviewed in these pages last week. Mr. Mitropoulos is a conductor of amazing determination, great musical knowledge and skill, a fanatical devotion to the art of music, all governed by good taste and intelligence. This is high praise, but the effect of Mr. Mitropoulos's second program and his conducting of it on January 31 renews and increases the first good impression and entitles him to respect as a conductor of importance.

Mahler's first symphony, as is the case with his other eight, is hardly likely material with which to reap a sensational success as interpreter. Yet Mr. Mitropoulos, with scrupulous attention to detail and a complete lack of specious histrionic effects, did just that. He received an ovation after the performance of this symphony at the regular Friday afternoon concert. The symphony is a beautiful and original work, though it is not free from the inconsistencies and the repetitiousness that Mahler's complicated nature almost always inflicted on his music. The orchestra responded superbly to Mr. Mitropoulos, so that we heard a really magnificent performance of the symphony.

Schmitt's Tragedy of Salome Restored

Florent Schmitt's Tragedy of Salome is not too frequently performed nowadays, although it is an important score in the history of French music. Composed in 1907 or even earlier, it is a remarkably complex and powerful work. Its effect is highly dramatic, and it must make an extraordinary spectacle when given on the stage. Even the music alone, however, is sufficient. Schmitt's latest big orchestral work, the Symphonie Concertante, was given some years ago in Boston with the composer as soloist. It is a pity that, due to its difficulty, it has not been given again, for Schmitt is an interesting and under-rated composer today.

The concert ended with Mr. Mitropoulos' own transcription of the Bach organ fantasia and fugue in G minor, which has also been arranged by Stokowski and Frederick Stock. Mr. Mitropoulos' version is lavish and imposing. At the same time it is clear; the listener is not lost in a jungle of orchestration. There may be some who object to this modernization of Bach, but in the case of the organ works there is a case to be made out in defense of the arrangers. Mr. Mitropoulos' arrangement was certainly exciting and equally certainly aroused the enthusiasm of the audience.

Other Recitals

January 28 saw the appearance here of Anna Hamlin, soprano, and Floyd Townsley, tenor, with Celius Dougherty as accompanist. Miss Hamlin and Mr. Townsley sang with assurance and evident capability two duets of Bach, three of Schumann and one from Debussy's L'Enfant Prodigue. Each singer sang also alone—Miss Hamlin in Lieder of Schubert and a modern group, Mr. Townsley in Lieder of Brahms and an English group. Randall Thompson's song, Velvet Shoes, proved to be exquisite music. This program was well chosen and on the whole competently, if somewhat drably, performed.

Winifred Christie gave a delightful recital on the Moor-Bechstein double keyboard piano, similar to the two concerts on this interesting instrument presented last year. Unusual tonal coloring, exquisite technic and intelligent and individual interpretations aroused the pleasure of her audience.

A. W. W.

Soloists Impress in St. Louis

Milstein and Casadesus Win Plaudits in Concerts Conducted by Golschmann—Levitzki and Feuermann in Civic League Recital

ST. LOUIS, MO.—Nathan Milstein, an annual visitor as soloist with the St. Louis Symphony Orchestra, again appeared at the concerts of January 10 and 11, this time offering the Tschaikowsky violin concerto. His usual display of prodigious technic and inexhaustible resources brought him his customary ovation to which he responded with a dazzling performance of the twenty-fourth Paganini caprice.

Vladimir Golschmann began the orchestral program with a full-bodied and richly toned performance of vonWeber's Oberon Overture, continuing with Strauss' Death and Transfiguration in an impressive and dignified interpretation, and as a final offering, the second suite from Ravel's Daphnis and Chloe in which was revealed the essence of orchestral virtuosity through a stunning panorama of variegated tonal colorings and instrumental effects.

Casadesus Applauded with Orchestra

Boisterous and excited applause swelling to a climax of actual shouts following a performance of the unostentatious and classical music of Mozart, is an extraordinary experience in these parts. However, such was the case when the eminent French pianist, Robert Casadesus, finished playing the Mozart Coronation Concerto, with which he made his local debut as soloist at the January 24 and 25 concerts of the Symphony Orchestra. Before this master pianist could retire, he had played short works of Rameau, Scarlatti and Chopin for the three encores he was forced to add. This was the most stimulating, beautifully styled and technically perfect Mozart performance heard here in more than a decade. The orchestral support given the artist by Director Golschmann was a masterpiece in phrase, color and effective dynamic control. The orchestra achieved distinction in its own right through excellent performances of E. R. Kroeger's Mississippi, Father of Waters, a tone poem by the late St. Louis musician and composer; the Queen Mab *scherzo* from Berlioz' Romeo and Juliet symphony, and two Wagnerian excerpts—Siegfried's Funeral March from Götterdämmerung, and the Ride of the Valkyries from Die Walküre.

Civic Music League Presents Levitzki and Feuermann

For its third attraction on January 14, the Civic Music League presented Emanuel Feuermann, cellist, and Mischa Levitzki, pianist, in joint recital at the Municipal Opera House. It was Mr. Feuermann's first visit to St. Louis and the splendid impression he created aroused the hope that more of his artistry may be heard in a future engagement. Refined style, fine technic and sonority of tone are important elements of this artist's superb equipment. In addition to the concerted numbers by the two artists—sonatas by Beethoven and Grieg,—Feuermann offered a group of solos to the highly sensitized accompaniments of Wolfgang Rebner. Mr. Levitzki who needs no introduction to St. Louis audiences was again master of his means, playing a group of classic and modern masterpieces in his inimitable style and arousing his accustomed waves of approbation.

String Orchestra Concert

The first concert by the Y.M.H.H.—Y.W.H.A. String Orchestra under the leadership of Felix Slatkin, took place on January 12. This meritorious concert marked the beginning of what promises to be an important factor in local music circles. Eighteen young musicians proved themselves far above the amateur class in precision, tone quality and fine ensemble work, reflecting much credit upon their talented young leader. Mr. Slatkin was also heard as soloist in the Vivaldi concerto in A minor, as well as a splendid group of shorter works which he played with keen artistic insight. O. C.

MYRA HESS,

who had to postpone her tour in America on account of illness, recently arrived here on the SS. Berengaria and began her engagements in this country by an appearance on February 2 in Washington, D. C., as soloist with the National Symphony Orchestra (Dr. Hans Kindler, conductor.) Her New York recital takes place on February 11 at Town Hall.

Rimsky-Korsakoff's Kitezh to Be Sung in New York

The Art of Musical Russia Company and the Philadelphia Orchestra will join on March 3 in giving the New York premiere of Rimsky-Korsakoff's opera The Invisible City of Kitezh. The production takes place at the Metropolitan Opera House. The first performance of the work in America is scheduled for a few days earlier in Philadelphia. The Invisible City of Kitezh, one of the Russian composer's later works, was introduced in Leningrad in 1907. Its librettist was V. Bielsky, who also collaborated with Rimsky-Korsakoff in the Tsar Saltan and Coq d'Or. The United States has heard excerpts from the orchestral score, and the opera had a presentation in concert form in 1932 at the Ann Arbor, Mich., May Festival. It has been put on in Europe by leading opera organizations. The American production is under the baton of Alexander Smallens.

Beecham Leads in Quaker City

Helen Jepson Is Appreciated Soloist under English Guest Conductor's Baton—Ruth Oehler in Beethoven Sonatas

PHILADELPHIA.—For the Philadelphia Orchestra concerts of January 24 and 25, Sir Thomas Beecham was the guest conductor. It seemed most fitting that at a time when the attention and sympathy of the entire world was turned toward England, this eminent English conductor should be the one who should conduct the orchestra in a memorial number to King George V of England. Before the regular program, the orchestra played the Grieg Elegie, while the entire audience stood in silent tribute.

Only three orchestral numbers were played in the regular program—these were Dvorak's Slavonic Rhapsody (No. 3) in A flat major; Smetana's symphonic poem, From Bohemia's Groves and Meadows from My Country; and the Berlioz Symphonie Fantastique. To each of these Sir Thomas Beecham gave excellent readings. Of particular interest was the Dvorak Slavonic Rhapsody, which was beautifully done. The Smetana number held many charming parts which were finely brought out. The entire second part of the program was devoted to the Berlioz Symphonie Fantastique, which in spite of the best efforts of Sir Thomas and the orchestra remained a long and somewhat tiresome work. It must be said however, that Sir Thomas seemed to extract every possible amount of beauty and interest from it. The orchestra responded with spirit and warmth, and the audience recalled the distinguished leader many times.

The soloist of these concerts, was Helen Jepson, familiar to Philadelphia audiences, as she made many appearances here both in opera and concert, during her student days at the Curtis Institute of Music. Fine as she was then, her growth, musically, has been great in the years she has been away. Her voice has gained much in depth and warmth, and her singing of the aria Ah fors e lui from La Traviata aroused great enthusiasm. Later she sang three delightful songs—Le Temps des Lilas by Chausson, L'Hiver by Koechlin, and Les Filles de Cadiz, giving to each a pleasing interpretation. Her voice is true to pitch and clear in all registers. Many were the recalls at the close of her last number. Sir Thomas and the orchestra provided excellent accompaniments.

Ruth Oehler in Beethoven Recitals

Ruth Oehler, young Philadelphian pianist and composer, artist-student at the Clarke Conservatory of Music, brought to a close her series of four recitals, featuring the Beethoven sonatas, on January 24, in New Presser Hall. Her program for the final recital held three sonatas—E flat major (op. 27, No. 1); D major (op. 28) (Pastoral); and A major, (op. 101).

The first two were more familiar than the last, due no doubt to the fact that the last is more difficult and holds the demanding fugue. Each was well played, as the soloist held to the score with great fidelity. Her technic is at all times adequate to meet the difficulties of these works, and it was evident that she had given great thought and study to them. A good sized and appreciative audience evidenced its enthusiasm. M. M. C.

Samuel Dushkin Weds Louise Rorimer

Samuel Dushkin, violinist and composer, was married on January 30 in New York to Miss Louise Rorimer, daughter of Mr. and Mrs. Louis Rorimer of Cleveland. The former Miss Rorimer is an accomplished musician, who has studied both here and abroad. The ceremony took place at the home of the bride's brother, James J. Rorimer, curator of mediaeval art at the Metropolitan Museum of Art. Beveridge Webster, American pianist, was best man. The couple will return in March for a wedding trip to Nassau, B. W. I., and take up residence in New York, Cleveland and Paris.

Toscha Seidel Makes Concert Tour

Toscha Seidel has returned from his annual concert tour of the United States. His engagements took him as far as Nebraska, down to the Gulf Coast, and up through the South Atlantic states into New England. The violinist will appear as soloist with the Grand Rapids, Mich., Symphony Orchestra on March 27. He gives a New York recital at Carnegie Hall on February 29.

Rochester American Composers' Event Honors Stillman-Kelley

New Works by Still and Rogers Played under Baton of Hanson—Beethoven Mass Sung by Eastman Forces—Reiner Leads Orchestra—Hofmann in Recital

ROCHESTER, N. Y.—Edgar Stillman-Kelley, American composer, was guest of honor at the fortieth American Composers' Concert given January 16 by the Rochester Philharmonic Orchestra under Dr. Howard Hanson. The first portion of the program was devoted to a hearing of Dr. Kelley's New England symphony. This work, composed twenty-five years ago, is in traditional symphonic form, each of the four movements being prefaced by a quotation from the logbook of the Mayflower. The symphony has remarkable strength and unity and is characterized by a scholarly yet individual treatment of the orchestral choirs, particularly the brass. The work made a great impression upon the audience, which gave notice of its sincere appreciation by constant applause for the composer, who was brought to the stage to acknowledge the ovation. Dr. Hanson gave careful and sympathetic attention to the symphony and the orchestra responded with a smoothness and vigor of execution that was highly commendable.

Following the intermission came two first performances, Bernard Rogers' Two American Frescoes, and William Grant Still's Kaintuck for piano and orchestra; and as contrast Leo Sowerby's delightfully satiric prelude to his Suite of Ironics, which has been heard before on this series. Mr. Rogers' Frescoes were subtitled Mississippi and Ojibway War Dance. His music was frankly disappointing, as both pieces depended entirely upon orchestral color and peculiar rhythmic effects for interest rather than upon thematic material. The Mississippi proved to be amazingly Wagnerian, but whereas the Rheingold flows in E flat major, Mr. Rogers' Mississippi is tuned to C major. The war dance exploited the percussion section of the orchestra and little else could be discerned above the crashing of drums, rattles, cymbals and xylophone.

Harry Watts of the Eastman School Music faculty was soloist in Still's new work. This music is charming and so characteristically in the personal idiom of its composer that it is inconceivable to imagine any other composer writing it. Facile, delicate orchestration, novel coloristic effects, and a lazy yet none the less insidious rhythmical pattern, are the salient features of this young Negro composer's music. Mr. Watts was obliged to add a short piano piece by the composer after the playing of Kaintuck, and this he graciously repeated at the insistence of a delighted audience.

STUDENT COMPOSERS' WORKSHOP

The second of four projected Student Composers' Workshop concerts was presented at Cutler Union of the University of Rochester on January 18, and featured chamber works of four Eastman School students. Bernard Rogers of the Eastman faculty introduced the young composers and the program, which consisted of Five Inhibitions for piano (Walter Mourant); Triology of songs for mezzo-soprano and small orchestra (Austin Whittemore), sung by Lodema Legg, the orchestra conducted by Victor Alessandro; suite for string quartet (Gardner Read), and Songs for Autumn (Frederick Woltmann), sung by Geraldine Southern, contralto, and Gerald Ingraham, baritone.

EASTMAN SCHOOL ORCHESTRA AND CHORUS IN BEETHOVEN MASS

An evening of exceptional musical performance was given in the Eastman Theatre January 20 by the Eastman School Symphony Orchestra, conducted by Paul White, and the Eastman School Chorus, under the direction of Herman H. Genhart. Seldom has one heard a student ensemble perform as difficult and musically mature program as was presented by these young people. The concert was an eloquent tribute to the artistic abilities of both chorus and orchestra, aided in no small measure by their respective conductors.

The first portion of the program was given over to a finely-balanced reading of Handel's Concerto Grosso in D minor (No. 10), and a really splendid performance of the Brahms second symphony. Mr. White conducted with a spirit and thoroughness that was eminently gratifying to see and hear.

In the Beethoven Mass in C, which occupied the second half of the program, the chorus sang with fine clarity of tone, and the proper balance betwen chorus, soloists, and orchestra was observed at all times, due to Mr. Genhart's painstaking efforts in the training of his ensemble. Solo voices were capably sung by Hazel Gravell, soprano; Geraldine Southern, contralto; Morris Poaster, tenor, and Kenneth Spencer, bass. An audience of sufficiently large numbers to warrant the long and careful preparation for these concerts applauded vigorously the deserving work of performers and conductors.

REINER CONDUCTS PHILHARMONIC PLAYERS

A raging blizzard and intense cold were the cause for a comparatively small audience at hand for the third matinee concert of the Rochester Philharmonic Orchestra on January 23, with Fritz Reiner as guest conductor. Mr. Reiner's program included Handel's overture in D, Eroica Symphony (Beethoven), ballet suite (Gretry-Mottl), waltzes from Der Rosenkavalier (Strauss), and Rossini's Semiramide Overture. The concert was characterized by a straightforward and energetic approach to the music concerned, the symphony receiving an exceptionally lucid performance. In this Mr. Reiner saw fit to switch the second and third movements, which innovation provoked much comment among the music students in the audience.

JOSEF HOFMANN DELIGHTS IN RECITAL

Josef Hofmann's recital on January 17 drew the usual large gathering of Rochester music-lovers who are impressed by this artist's magnificent playing. The concert featured the performance of Chopin's twenty-four preludes (op. 28), to which Mr. Hofmann gave highly poetic interpretations. Items by Handel, Gluck, Beethoven, Rubinstein, and Liszt completed the program listing.

JOOSS EUROPEAN BALLET APPEARS

Shouts of *bravo* and the most enthusiastic acclaim yet accorded this season by a Rochester audience greeted the performance of the Jooss Ballet in the Eastman Theatre, January 25. Four ballets were presented, Ballade (music by John Colman); The Big City (music by Tansman); A Ball in Old Vienna (music by Joseph Lanner), and the outstanding dance-drama, The Green Table (music by F. A. Cohen). The genius of Kurt Jooss was everywhere evident, especially in the last named ballet, where an almost overwhelming combination of biting satire, stark drama, and gripping realism brought hearty and spontaneous cheers.

G. R.

Syracuse Enlarges Orchestra Plans

Ambitious Season Arranged by Ensemble, Including Appearances in Nearby Cities—Josef Hofmann Hailed in Concert—Jooss Ballet in Visit

SYRACUSE, N. Y.—The Syracuse Symphony Orchestra with Andre Polah, conductor, has been established with the aid of the WPA and a committee of sponsors consisting of seventy prominent citizens. Ten subscription concerts will be given between now and June in Lincoln Auditorium, a number of educational concerts are to be offered in the public schools, and eight or ten concerts presented in nearby cities. The first out-of-town concert occurred at the State Normal School, Oswego, on February 4, and the first in Syracuse on February 6. Mr. Polah announces Henry Hadley as one of the guest conductors and Elsa Hilger, cellist, as one of the first soloists. Alexander MacKenzie former chairman of the board of directors of the old symphony orchestra is chairman of the new board of sponsors. The College of Fine Arts at Syracuse University is furnishing the new orchestra with all of its equipment, including the use of its large orchestral library.

JOSEF HOFMANN'S RECITAL

Josef Hofmann opened the New Year with a recital under the direction of S. B. Everets. It was his first appearance in Syracuse since 1928. Mr. Hofmann, with his prodigious technic, his impeccable taste, and his talent for playing of the utmost clarity and precision, attracted a large audience which demanded a half dozen encores before he was allowed to leave the stage after his final programmed group.

On January 24 the Morning Musicals presented the Jooss European Ballet to a large audience in Lincoln Auditorium. This justly famed organization drew storms of applause from a pleased audience.

During the month the College of Fine Arts offered a public recital by its music students, four solo broadcasts on Tuesday afternoons and four ensemble broadcasts by the University Singers on Thursday evenings.

H. L. B.

Marie Powers in Paris

Marie Powers, American contralto, gave a recital at Acacias Hall, Paris, on January 14, with Florian Weiss at the piano. On February 1 Miss Powers sang Dalila at the Nice Opera. She then returns to Paris to sing the same role at the Paris Opera.

Spalding Delights Oklahomans

Robert Casadesus and Dalies Frantz Among Other Recital Visitors

OKLAHOMA CITY, OKLA. — The concert given by Albert Spalding at the Shrine Auditorium on January 8 delighted a large audience. The distinguished violinist and his peerless accompanist, Andre Benoist, offered a varied program, the highlight being the Brahms D minor sonata (op. 108). For encores, Spalding played the Gluck-Kreisler Melodie, Evening Song by Schumann, Chaminade's Serenade Espagnol, his own transcription of Schubert's Hark, Hark the Lark, and Kreisler's Liebesfreud. Spalding's concert was the third in the Artists' Series.

Music lovers have been regaled recently with two piano recitals of the highest type—Dalies Frantz giving one of the finest programs with superb artistry.

Robert Casadesus, appearing for the Ladies Music Club, offered a program from the works of Scarlatti, Beethoven, Schumann, and Debussy, the latter group consisting of six preludes new to local audiences. His brilliant style and scholarly playing is particularly adapted to the moderns and the large audience recalled him for several encores.

The Oklahoma Chamber Music Society orchestra, led by Ben Bruce Blakeney, Jr., playing its first 1936 concert on January 18, was made up of musicians who have been on relief rolls, and who were paid with Works Progress Administration funds. The hope is to build the orchestra eventually into a city symphony orchestra.

Mary Harrison and Albert Kirkpatrick, local artists, are giving a series of recitals in five state schools. Programs of exceedingly high quality are offered from the works of Brahms, Wolfe, Schumann, Sibelius, Debussy, DeFalla, and American composers.

Ernest Snodgrass, formerly of the Hollywood Symphonic Ballet, gave a solo recital of the dance on January 10, the first recital sponsored by the Oklahoma Dancers Society.

F. P. H.

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Washington Orchestra Presents Saint-Saens' Animals' Carnival

Ethel Bartlett and Rae Robertson Soloists under Kindler—Heifetz, Kathryn Meisle, Emanuel Feuermann, Vienna Boys' Choir, Robert and Gaby Casadesus Greeted in Recitals—Operas Sung by Two Organizations

WASHINGTON, D. C.—The soloists with the National Symphony Orchestra at the thirty-seventh symphony concert on January 23, were Ethel Bartlett and Rae Robertson, duo-pianists. The first part of the program was devoted to the works of Bach and it included chorale prelude, Fervent Is My Longing, *adagio* from the organ toccata in C major and passacaglia and fugue masterfully interpreted by Hans Kindler. The Bach concerto in C major for two pianos was exquisitely played by the soloists Bartlett and Robertson.

An interesting and brilliant performance was given in Saint-Saëns' Carnaval des Animaux, with the duo-pianists as soloists and with the orchestra providing the accompaniment. This was offered in commemoration of the recent hundredth anniversary of the composer's birth. Kindler's reading of Roumanian Rhapsody No. 1 (Enesco) was a rare musical treat.

HEIFETZ PLAYS TO THRONG

Despite inclement weather and of such severity as has never been experienced in this city, Constitution Hall was packed to capacity on January 19 when Jascha Heifetz, presented by the Dorsey Concert Bureau, offered a magnificent recital.

The opening number was *allegro* from divertimento in D major (Mozart). The Beethoven sonata (No. 3) in E flat, in which Heifetz revealed exceptional tonal qualities, with Emanuel Bay at the piano proved to be a master performance. Both artists were enthusiastically acclaimed by the large audience for the interpretation of the Beethoven sonata. Another highlight of the recital was in the Heifetz performance of Wieniawski concerto in D minor. L'Apres-midi d'un Faune (Debussy), Rondo (Mozart-Kreisler), Alt-Wien (Godowsky), The Little White Donkey (Ibert), Introduction and Rondo Capriccioso (Saint-Saëns) and several short numbers concluded the recital.

OPERA UNDER DIFFICULTIES

Lakme, scheduled for 8:15 p.m. finally, got under way at 10:30 o'clock in its presentation by the National Opera Association on January 21. Everything was in readiness, the performers in costume and the musicians about to enter the pit when disappointment was registered on the part of musicians and the audience "We want cash" was the cry of the musicians, refusing to accept a $1500 check. "Orchestra, or no orchestra, we want the opera" was the cry of the audience. The result was that in substitution for the forty-eight piece orchestra, and not even a piano in sight, a small portable organ was the means of accompaniment.

Until the wee hours of the following morning, Lakme was presented before half the original audience in the large Constitution Hall. Despite the difficulties encountered, Edouard Albion, who is the president and general director of the association, in the role of Nilakantha, a Brahmin Priest, offered superb singing. Armand Tokatyan as Gerald and Bidu Sayao in the role of Lakme were truly remarkable for their magnificent singing and histrionics. Though it is unfortunate that the audience received a "raw" deal, the musicians are not to be wholly blamed for the situation, according to definite information which the writer possesses.

HÄNSEL AND GRETEL HEARD

Despite the difficulties encountered by the same organization that sponsored the production of Lakme, Hänsel and Grétel was given before a good-sized audience at Constitution Hall on January 26, this time, however, with the accompaniment of piano, in the absence of the originally arranged orchestra.

There were sadly lacking those essentials that only an orchestra can offer in the production of the Humperdinck work. Yet John Gurney, Cecile Sherman and Marian Selee can be commended for their exquisite singing and histrionics.

RUSSIAN COMPANY SINGS LE COQ D'OR AND BORIS GODOUNOFF

Two successful operatic performances by the Russian Opera Company, under the direction of William A. Albaugh, were offered on January 26, before a large audience at the National Theatre.

Le Coq d'Or was given in the afternoon. Though possessing a small voice, Marguerite Hawkins interpreted with finesse the role of the Queen of Shemakhan and beautifully sang the Hymn to the Sun. Myron Taylor in the role of the Astrologer and Alexis Tcherkassky as King Dodon were splendid. Eugene Fuerst conducted the orchestra.

A magnificent performance was also given of Boris Godounoff. The entire cast deserves the recognition of artists of high order. The choral work was majestic and Alexander Smallens masterfully conducted the orchestra.

VIENNA BOYS' CHOIR APPEARS

The concert by the Vienna Boys' Choir, on January 26, under direction of Mrs. Dorothy Hodgkin Dorsey, attracted a large audience to Constitution Hall. The group began with a number of liturgical music, followed by a magnificent performance of Reconciliation, opera in one act by Mozart, and closed with works by Brahms, Schubert, Strauss and Mozart. Several encores were given in response to rapturous applause. Victor Gomboz directed the young group with gusto.

MEISLE-FEUERMANN RECITAL

The Wednesday Morning Musicale on January 22, at the Mayflower Hotel, under the direction of Mrs. Lawrence Townsend, had Kathryn Meisle, contralto of the Metropolitan Opera and Emanuel Feuermann, cellist as artists. Miss Meisle was in exceptionally fine voice. Her opening numbers Tu lo sai (Torelli) and Minuetto Allegro (Gaffi) showed flexibility in her voice, and in Der Erlkoening (Schubert) Miss Meisle eloquently disaplyed her rich contralto voice. She also sang with brilliancy numbers by Schumann, Strauss and a group of Russian numbers by Rachmaninoff, Gretchaninoff and Arensky.

Almost as great an artist as Casals, Emanuel Feuermann performed the sonata (No. 3) in G Minor (Bach) and Variations on a Theme by Mozart (Beethoven). His exquisite tonal qualities and his brilliant and fiery technic were also applauded in Sarasate's Zigeunerweisen.

ROBERT AND GABY CASADESUS IN JOINT EVENT

At the Wednesday Morning Musicales sponsored by Mrs. Lawrence Townsend at the Mayflower Hotel on January 29 the artists were Robert and Gaby Casadesus. The program by these two French pianists was magnificent for the duo team revealed interpretations of high order in the variations on a theme of Beethoven (Saint-Saëns). The second part of the program disclosed the individualistic style of the artists, both artists possessing brilliant technic and fine tone.

G. S.

Carl Shelton

Pianist

"First rate pianism."
—*New York Times*

"He demonstrated how beautifully he can make the piano sound."
—*New York Sun*

"Masterly interpretation."
—*New York American*

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Stueckgold Hailed in San Francisco

Soprano Is Soloist in Municipal Concert under Monteux—Recital Roster Holds Interesting Events

SAN FRANCISCO.—At the second of the Municipal Symphony Concerts given under the sponsorship of the San Francisco Art Commission, a huge audience made the acquaintance of Grete Stueckgold, soprano. In the aria, Leise, leise, fromme Weise, from Weber's Der Freischütz; E Susanna non vien, from Mozart's The Marriage of Figaro; Dich, theure Halle, from Wagner's Tannhäuser, as well as in Richard Strauss' song, Morgen, the golden-voiced soprano revealed a flawless vocal technic, interpretative skill of a high order and a warm musical temperament. Mme. Stueckgold made a profound impression upon all who heard her and was féted to the echo.

The purely orchestral numbers included Beethoven's Leonore overture (No. 3); César Franck's symphony in D minor; Max Donner's Chinese Rhapsody and Borodin's dances from Prince Igor. Under Mr. Monteux' dynamic baton, the symphony was given an eloquent reading. He extracted from the noble score every ounce of its prevalent mysticism and emotional coloring. The San Francisco Symphony Orchestra continues to gain in precision and beauty of tone under the guidance of Monteux.

PRO MUSICA LIST

Under the auspices of the San Francisco Chapter of Pro-Musica (Mrs. Ashton Potter, president), the Byzantine Ensemble, consisting of five male singers all of whom have beautiful and well-trained voices, was heard in the Gold Ballroom of the Fairmont Hotel in a program devoted almost entirely to the music of ancient Greece.

SAN FRANCISCO STRING QUARTET CONCERT

At its third subscription concert in the Veterans' Auditorium, the San Francisco String Quartet (Messrs. Naoum Blinder, Eugene Heyes, Willem Dehe and Lajos Fenster) played Schubert's quartet in D minor and the quartet in A minor (op. 51, No. 2) by Brahms. The Schubert work had a performance of crispness and technical virtuosity and a glowing intensity which won warm applause. Smooth ensemble, a beautiful blend of tone quality, spirit and feeling were likewise noted in the performance of the Brahms.

SIDOR BELARSKY IN SONG RECITAL

From Los Angeles came Sidor Belarsky who gave a song recital at the Jewish Community Center. Mr. Belarsky possesses a firm, richly expressive and resonant bass voice which was heard to fine advantage in arias by Mozart and Verdi and in several groups of Russian songs. It was in the Russian numbers, particularly, that Belarsky revealed his stylistic versatility. He was assisted at the piano by A. Brodsky.

CARL D. KINSEY VISITS SAN FRANCISCO

Carl D. Kinsey, head of the Musical Courier's Hollywood office, spent a week in San Francisco during which time he attended concerts and made the acquaintance of a number of persons prominently identified with the musical life of this city.

CARMELINA BIANCHI HEARD AT VETERANS' AUDITORIUM

The exceptional gifts of young Carmelina Bianchi, diseuse, were recognized and appreciated by the large audience that attended her recital in the Veterans' Auditorium. This interesting artist was presented by Curran D. Swint.

C. H. A.

San Carlo Opera Company Appears in Houston

HOUSTON, TEX.—The San Carlo Opera Company recently appeared in Houston and a new attendance record was established. Four operas were given: Pagliacci, Cavalleria Rusticana, Rigoletto and Lohengrin on January 25 and 26. Thirty-five years had passed since Lohengrin had been sung in this city, and the opportunity to hear the work was regarded as one of the crowning theatrical events of the season. Great interest was taken in the work of the Houston dancer, Lucien Prideaux, who is *premier danseur* of the company. Edna W. Sanders was the local manager.

K. B. M.

Judges Announced for NBC Composition Contest

The board of judges who will award prizes of $1,000, $500 and $250 to three among the more than 2,000 American composers who have entered the NBC Music Guild competition for new and original chamber music was announced on January 31 by Dr. Frank Black, chairman of the Guild's Awards Committee.

Speaking from the NBC studios in New York during the Music Guild program, Dr. Black said that the following musicians will serve with him on the board:

Dr. Frederick Stock, conductor of the Chicago Symphony Orchestra; Dr. Serge Koussevitzky, conductor of the Boston Symphony Orchestra; Harold Bauer, pianist and president of the Beethoven Association; Adolfo Betti, first violinist of the Flonzaley String Quartet; Georges Barrere, flute virtuoso, conductor and chamber music authority; and Oliver Strunk, chief of the Music Division of the Library of Congress, which administers the Elizabeth Sprague Coolidge Foundation for the promotion of chamber music in the United States.

He also reminded composers that all scores submitted for this competition must be received by the NBC Music Guild Awards Committee, 30 Rockefeller Plaza, New York, N. Y., by 5:00 p.m., E.S.T., Saturday, February 29, and he explained that all scores must be accompanied by an Official Entry Blank enclosed in an Official Envelope, both of which may be obtained by addressing the Awards Committee.

Metropolitan Opera Guild Events

The Metropolitan Opera Guild has announced a "late comers' party," a reception for members who have joined the guild since its "At Home" in December. The coming event is set for February 16 and takes place in the New Lounge on the second floor of the Metropolitan Opera House. An opportunity is promised to guild members to circulate backstage and investigate the mechanism of production. Edward Johnson, general manager of the opera company, is to be present and in charge of the musical program. Refreshments will be served by Louis Sherry.

Beginning February 4, the guild is sponsoring an exhibition of costumes and other memorabilia connected with the late Marcella Sembrich, together with the modern counterparts of the roles in Mme. Sembrich's repertoire. The exhibition is held in the Grand Central Art Galleries, New York, and is open to the public at large. Dusolina Giannini and Queena Mario were guests of honor at the opening of the exhibition. Both were pupils of Mme. Sembrich. Mrs August Belmont is chairman of the Metropolitan Opera Guild.

"Eugene Ormandy Day" Proclaimed in New Orleans

The city of New Orleans proclaimed January 26 as "'Eugene Ormandy Day" in honor of the farewell appearance there of the Minneapolis Orchestra under Eugene Ormandy, who goes to the helm of the Philadelphia Orchestra next season. The orchestra and Mr. Ormandy, now on their annual mid-winter tour, were met at the station by the Mayor, and were escorted to the City Hall. The Minneapolis Orchestra gave a series of four concerts in New Orleans in three days. Other cities which are currently hearing the Minneapolis Orchestra are Daytona Beach, Gainesville, Winston-Salem, Greensboro, Chapel Hill, Pittsburgh, Columbus, Toledo, Grand Rapids, Milwaukee, and Winona. Reports have come from Rockford, Chicago, Indianapolis and Jackson, that houses were sold out days in advance for the concerts of the Minneapolis Orchestra which took place the latter part of January.

Binghamton Applauds Recitals

BINGHAMTON, N. Y.—Rosamund Birchby gave a delightful recital of Oriental dances recently. Bhupesh Guha accompanied on instruments of the Far East.

Lillian Hawley Gearhart and her son Livingston Gearhart recently gave a two-piano ensemble program. An outstanding feature was a rhapsody composed by Mr. Gearhart. All of the numbers were well received.

Ruth Allaben, who was graduated from Northwestern School of Music last year, is spending the winter at her home in this city.

I. S.

"AN EXTRAORDINARY MASTER OF HIS INSTRUMENT. THERE ARE FEW CELLISTS KNOWN TO THE PUBLIC TODAY WHO HAVE MR. FEUERMANN'S COMPLETE AUTHORITY AND VIRTUOSITY."

Olin Downes, NEW YORK TIMES
January 20, 1936

FEUERMANN

NEW YORK POST, January 20, 1936

"FEUERMANN TRIUMPHS IN RECITAL (Headline) In a day that is glutted with instrumental executants of high technical and interpretive accomplishments, Emanuel Feuermann must still be considered A RARA AVIS AMONG VIRTUOSI. He gave such an exhibition of musical gifts that no ears, however jaded by a lifetime of concertgoing, could but marvel. To state that these wizard hands are made servants of a warm, romantically impassioned temperament is to give some hint of the fabulous music that is the result of the collaboration."

WASHINGTON POST, January 23, 1936

"A master of his instrument with but few compeers. That mastery alone would entitle him to distinction were it not ennobled by his interpretative profundity and subtlety."

NEW YORK AMERICAN, January 20, 1936

"Super-art on the cello."

MINNEAPOLIS JOURNAL, January 10, 1936

"In musicianly insight, wealth of equipment and quality of tone, he stands unexcelled."

WASHINGTON HERALD, January 23, 1936

"A cellist whose richness of tone and inspired interpretations brought forcibly to mind the great Casals at the height of his powers. HE PLAYS THE CELLO LIKE A GREAT VIOLINIST."

WASHINGTON STAR, January 23, 1936

"Under his hands the cello gives out its soul with infinite shadings, revealing its heights and depths as guided by this master."

ST. PAUL PIONEER PRESS, January 10, 1936

"A truly great musician — a stirring performance. He devotes all of his extraordinary skill to the service of the music itself, communicating its beauty with an ease which results only from powerful command."

POUGHKEEPSIE EAGLE NEWS, January 18, 1936

"A superb demonstration of technical mastery and an exhibition of thoroughgoing musicianship which was inspiring."

ST. LOUIS GLOBE DEMOCRAT, January 15, 1936

"HE COMPLETELY CONQUERED HIS AUDIENCE. Perfection of bowing that defies description."

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NBC ARTISTS SERVICE

RCA Building, New York
George Engles, Managing Director

METROPOLITAN OPERA

(Continued from page 5)

Under the skillful direction of Gennaro Papi the *opera buffa* aroused an enthusiasm that caused many curtain calls. So enjoyable is Gianni Schicchi with its lively score and funny libretto executed by an expert cast that future performances should be exceedingly popular.

La Boheme, which preceded this production, was equally well done. Eide Norena, singing Mimi, gave a performance that had tonal beauty and histrionic charm of the highest kind. She was received with acclamation as was Charles Kullmann, the Rodolfo. Mr. Kullmann sang magnificently, giving the best performance of his career at the Metropolitan. Helen Gleason was a scintillant Musetta; Carlo Morelli and Virgilio Lazzari were proficient as Marcello and Colline; and the remainder of the competent cast included George Cehanovsky, Pompilio Malatesta, Max Altglass and Carlo Coscia. Gennaro Papi also conducted this La Boheme, its finest presentation of the season.

GÖTTERDÄMMERUNG, JANUARY 29

Kirsten Flagstad sang the Brünnhilde of Wagner's Götterdämmerung for the second time in her Metropolitan career on Wednesday evening, and sang it gloriously. With brilliant ringing tones absolutely secure in pitch, phrasing of impeccable beauty, enunciation that had amazing clarity and acting of authoritative dramatic intensity, Mme. Flagstad offered a performance that was one of the most magnificent interpretations of this Wagnerian heroine ever witnessed by a Metropolitan audience. The enormous crowd cheered her at the end of every act and called her out repeatedly to receive its overwhelming ovation.

Mme. Flagstad, however, was not the only outstanding member of the illustrious cast, for Lauritz Melchior as Siegfried sang with inspired vocal tone and was equally favored with appreciation by his hearers. Karin Branzell, making her season's re-entry at the Metropolitan, was an eloquent Waltraute, delivering her impassioned warning to Brünnhilde with a rich and vibrant tonal accuracy that showed perfection of vocal production. Ludwig Hofmann, the finest Hagen of many seasons, acted the part with exactly that sinister interpretation so necessary for a perfect projection and uttered his music with vocal skill of the highest kind. Friedrich Schorr (Gunther) fulfilled the requirements of the role with customary finesse. Dorothee Manski was a charming Gutrune in appearance and admirably effective in song. Eduard Habich made much of the brief Alberich part, offering a characterization that completely expressed its evil aspects. Doris Doe, interpreting two roles, that of the First Norn and Flosshilde, sang with purity of tone, enunciation that had meritorious precision and the phrasing of a master musician. Editha Fleischer, Irra Petina, Max Altglass and Arnold Gabor also acquitted themselves with distinction.

Altogether this performance of Götterdämmerung, eloquently directed by Arthur Bodanzky, was one of the finest productions of the Metropolitan season. The audience, quickly recognizing this fact, was raised to a high pitch of excitement throughout the evening.

TOSCA, JANUARY 30

The first performance of Tosca this season brought a large house to hear the triumvirate of featured singers—Lotte Lehmann in the title role, Lawrence Tibbett as Scarpia, and Richard Crooks as Cavaradossi. Mme. Lehmann has presented the role once before in the Metropolitan Opera House and also with the company in Philadelphia. She sings the music with distinction and beauty of voice, and also offers an intelligent and compelling version of the tragic if somewhat melodramatic part. It is nevertheless true that her flair for subtlety of characterization has more opportunity in Wagner and Strauss music-dramas. Mr. Tibbett's Baron Scarpia continues to grow in sureness of delineation, and now represents a distinctive and malevolent version of the Roman police chief. Vocally, it is an impersonation of aristocratic sort, if the stage action is sometimes a shade too realistic, as in the second act scene on the divan. Mr. Crooks made his first appearance here in the role of the painter, and brought to it a youthful and attractive appearance, vocal charm and lyrical ardor. He was in good voice, and his singing of the part will doubtless acquire greater passion and pathos with longer association. Other roles were sung by Irra Petina (Shepherd), Messrs. Cehanovsky (Angelotti), D'Angelo (Sacristan), Bada (Spoletta) and Gabor (Jailer). Papi conducted a dramatic performance, in which the chorus sang well in the first act church scene, and the orchestra was not distinguished. The stage direction needs extensive freshening, especially the demeanor of the crowd in the church, which turns its back to the altar during the service.

LA JUIVE, JANUARY 31

The third hearing of the current season of Halevy's La Juive brought a large audience to the Metropolitan, an audience that responded easily to the excellent singing of the cast headed by Elisabeth Rethberg as Rachel; Giovanni Martinelli (Eleazar); Ezio Pinza (Cardinal Brogni), Queena Mario (the Princess) and Hans Clemens (Leopold) with the smaller roles in the hands of Alfredo Gandolfi, Louis D'Angelo and Dudley Marwick.

Mme. Rethberg sang with vocal polish and beauty of tone, making her characterization appealing and impressive. Mr. Martinelli again scored in one of his best roles. In good voice he delivered his music with dramatic intensity and power. Mr. Pinza likewise, achieved distinction as did Queena Mario, singing her limpid music with clarity and brilliancy. Mr. Clemens did well by his part, vocally and histrionically. He sang with a freedom and beauty of tone that impressed. On the whole the performance gave much to please the audience. Wilfred Pelletier, conductor of the evening, and the principals were cordially received at the curtain calls.

CARMEN, FEBRUARY 1 (MATINEE)

The Saturday matinee performance was the season's fifth presentation of Carmen. Rosa Ponselle, in brilliant voice, was once more the perfidious gypsy. Charles Kullmann registered fine singing as Don Jose, and Ezio Pinza repeated former successes as Escamillo. The afternoon's innovation was Susanne Fisher in the role of Micaela. Miss Fisher is a happy choice for the part, the beauty and spirit of her voice and acting making the character something more than a foil for Carmen. Others in the cast were Thelma Votipka, Helen Oelheim, Angelo Bada, Marek Windheim, Louis D'Angelo and George Cehanovsky. The American Ballet came in for its share of the warm applause with which the production was greeted. The conductor was Louis Hasselmans.

MADAM BUTTERFLY, FEBRUARY 1

Saturday night's performance of Puccini's Madam Butterfly gave the principal roles for the first time to two newcomers of this year's personnel at the Metropolitan, Hilda Burke and Joseph Bentonelli. Both received the warm applause of an enthusiastic audience.

Miss Burke's Butterfly left little to be desired from an artistic standpoint. She is lovely to look upon, emotionally fitted to give the part realism, and vocally capable. Her voice was beautiful throughout the singing of the arias which depict with poignancy the moods of Cio-Cio-San. Mr. Bentonelli as Pinkerton was in excellent voice, singing the part of the navy man with fervor and understanding. He brought youth to the interpretation. Richard Bonelli's Sharpless was sung with the usual dependability and fine tone quality characteristic of all his work. Ina Bourskaya portrayed Suzuki. Thelme Votipka was Kate Pinkerton, and Giordano Paltrinieri, Max Altglass, James Wolfe, Mario Gili and Dudley Marwick completed the cast. Ettore Panizza conducted.

RICHARD CROOKS
is fulfilling an active season of opera, concert and radio broadcasts this season.

Manchester Features Mid-Day Music

Messiah Delights Anew—"Tune a Minute" Artist Coming to America —New Cochran Revue

MANCHESTER, (ENGLAND).—From the classical standpoint, Manchester is quieter than when I wrote my last notes. This is due principally to the opening of the pantomime season. Three of the leading theatres have been closed for rehearsals: the Palace and Princes for pantomime, the Opera House for the new Cochran production, Follow the Sun.

The Tuesday Mid-day Society has given two concerts at Houldsworth Hall. These concerts are an admirable institution, being held at the unconventional time of 1:15 to 2:00 o'clock every Tuesday. The artists at the first meeting were Nancy Reed, pianist, and Dorothy Bennett, soprano. Miss Reed playing Busoni's piano arrangement of organ prelude and fugue in D by Bach, and pieces by Poulenc, Debussy and Dohnanyi. The second concert was devoted to carols and given by the Manchester Cathedral Choir under the direction of Dr. A. W. Wilson.

HALLÉ SOCIETY

The principals in the Hallé Society's performance of Handel's Messiah, at Free Trade Hall, were Laelia Finneberg, Mary Jarred, Francis Russell, and William Parsons, together with the Hallé Chrous and Orchestra conducted by Dr. Malcolm Sargent. To Mary Jarred must go the laurels of the evening, her style being ideally suitable for works like Messiah. She was adequately supported by Laelia Finneberg with a sincere and devout interpretation of her part. Mr. Russell and Mr. Parsons were both good. Dr. Sargent's conducting brought forth the music in all its wondrous beauty.

One of our active radio artists is Peggy Cochrane, with her "Tune a Minute" act. Miss Cochrane has a charming personality and is a brilliant exponent of the violin and piano, as well as a talented vocalist and composer. During her recent appearance at the New Manchester Hippodrome, she informed me that negotiations were in progress for her to appear in the United States next spring, over the NBC network, and I would suggest that American readers look out for her in the programs. Originally a concert soloist, Peggy is a versatile performer, playing classical pieces or the most modernistic rhythm numbers with equal effect. Incidentally, she herself arranges all the numbers she plays and sings.

The new Cochran show opened with great effect at the Opera House in late December, and as usual there is an imposing aggregation of stars. They include Claire Luce, Irene Eisinger, Jeni Le Gon, Eva Reyes, Jane Carr, Mary Cole, and many others, the total cast numbering over two hundred. Included in Mr. Cochran's Young Ladies, is Sarah Churchill, daughter of Winston Churchill. The Follow the Sun score is by Arthur Schwarz. NORMAN MOORCROFT.

Detroit Orchestra in Ann Arbor

Molinari Conducts Visiting Players in Program Including Malipiero Symphony and Arrangements by Himself

ANN ARBOR, MICH.—During the month of January the Detroit Symphony Orchestra, under the leadership of Bernardino Molinari, came to Ann Arbor for a concert in Hill Auditorium on January 24. Molinari's revitalizing power has been felt by all who have seen him conduct during his short residence in Michigan. That the orchestra felt that power also, is unmistakable.

Musicians as well as statesmen can be interpreters of national spirit and character, and this Roman musician in the Berlioz overture The Roman Carnival and in Respighi's symphonic poem The Pines of Rome admirably interpreted the Rome which all peoples love. The program opened and closed with these two works while between were presented Haydn, Handel, Paganini and Malipiero. In the Haydn symphony in G major it was equally evident that this conductor could interpret that master, too. The exquisiteness of tone produced by the diminished orchestra in the performance of this work was fascinating.

The audience had the pleasure of hearing Molinari's own arrangements of Handel's Largo and of Paganini's Moto Perpetuo, and the conductor shared the plaudits after the first with the concertmaster, Ilya Schkolnik, while after the second the whole group of first violins stood to take a bow for their effective work. Probably the only weak spot in the program was the Malipiero Symphony of the Seasons, and that not from the work of the conductor and men but from the composition itself. The audience was ari as guest leader of the Detroit Orchestra.

The performance of the Respighi Pines of Rome brought the concert to a close and the triumphant quality in The Pines of the Appian Way could easily be taken as an adequate expression of the triumph of Molinari as guest conductor of the Detroit Orchestra.

On February 2 the University Symphony Orchestra (Earl V. Moore, conductor), gave one of its successful concerts to which Hanns Pick, cellist, as soloist, added greatly.

A. McL. T.

Erica Morini Playing in Europe

Erica Morini recently sailed for Europe after an extended American tour. On February 28 the violinist will play in Vienna, and on March 11 she is to be heard with orchestra at Zurich. She is booked for Lausanne March 13, and on April 3 she appears in Budapest, playing the triple concerto of Brahms with Piatigorsky and Dohnanyi.

Said of EUNICE NORTON:

"IRREPROACHABLE IN ALL THE QUALITIES THAT GO TO MAKE AN IDEAL PERFORMANCE."

London Daily Telegraph,
London, England.

Eide NORENA

S O P R A N O

Metropolitan Opera Association

LATEST NEW YORK RECITAL

January 13, 1936

NEW YORK TIMES

"OVATION TO NORENA (Heading). After each song there was an excited outburst of applause. The soprano is, of course, a singer of large experience and wide background. She knows the traditions of the concert platform. She has poise and authority. She knows how to produce the voice with delicate shading of tone and color. An air of easy command over program and audience prevailed."

NEW YORK HERALD TRIBUNE

"An ardently applauded recital. Musicianly, fluent production, taste and understanding."

NEW YORK AMERICAN

"An interpretative sense of exceptional appeal. Madame Norena gave an attractive disclosure of her lyrical ability."

Photo by G. Marant, Paris

NEW YORK WORLD TELEGRAM

"A lovely voice, a commanding authority, a fluent and distinctive technique, a fine capacity for penetrating into the heart of a song. Her diction was always crystal clear,—her intonation always perfect."

NEW YORK JOURNAL

"Beautiful singing. She captivated her audience."

Management: NBC ARTISTS SERVICE, RCA Bldg., 30 Rockefeller Plaza, New York.
George Engles - - *Managing Director*

NEW YORK HERALD TRIBUNE

JANUARY 13, 1936

Eide Norena's Song Program Fills Town Hall

Metropolitan Opera Star Heard in Handel, Verdi, Mozart and Grieg Work

Transferring her artistic activities temporarily from the Metropolitan Opera House to the concert stage, Eide Norena gave a recital last night at Town Hall, singing a group of Handel's "Ritorna, o caro"; Verdi's "Tacea la notte placida" and "Ritorna vincitor" from "Aida"; Verdi's "Sul fil d'un soffio etesio" and "Reginella della Fata (from "Falstaff"); Mozart's "Ah, lo so," from Mozart's "Magic Flute," and a Donaudy song for the first group of the program. The second section was composed of three Lieder by Hugo Wolf and two by Shubert. Pierre Luboshutz, the accompanist of the evening, was represented by his "In the Springtime" in the cosmopolitan third group. For the last, Mme. Norena turned to her native Norway, giving songs by Sinding, Grieg and Eyvind Alnaes.

Especially in her well sustained upper notes, much of her singing deserved high praise for volume, clarity and evenness of tone and musicianly, fluent production; the tone quality in general was unusually pleasing. The Mozart airia, sung in Italian, was one of her best accomplishments in the first part of the recital, in regard to tone, expressiveness and style. In the German group, Mme. Norena's interpretations, while showing taste and understanding, did not set forth all the emotional resources of these numbers; there seemed to be a certain limitation in the range of expressive coloring, but Liszt's "Ah, quand je dors" was one of the soprano's most successful numbers in a very well attended and ardently applauded recital.

NEW YORK AMERICAN

JANUARY 13, 1936

EIDE NORENA GIVES PLEASING RECITAL

By GRENA BENNETT.

Eide Norena, a leading soprano of the Metropolitan Opera Association, dispensing with the aid of scenery and period costumes, appeared as a song recitalist in Town Hall last night. In this field where musicianship and taste must be frankly revealed, minus the tremendous support of an opera orchestra, Mme. Norena gave an attractive disclosure of her lyrical ability. She is a routined artist with interpretative sense of exceptional appeal. She played no favorites in preparing her program but selected songs by German, Italian, French, Austrian, Russian, Norwegian composers, using various texts and with the assurance and knowledge and familiarity with that clarity spelled

WORLD-TELEGRAM, JANUARY 13, 1936.

Recital in Town Hall

A MEMBER of the Metropolitan's impressive corps of Scandinavians, Mme. Eide Norena, soprano, gave her first recital of the season last evening in the Town Hall.

In a long and taxing program Mme. Norena proved to the obvious satisfaction of the audience and to this listener in particular that she is an artist possessing a lovely voice of ample range and power, a commanding authority, a fluent and distinctive technic and a fine capacity for penetrating into the heart of a song.

Diction Crystal Clear.

Whether in Italian, German, French, English or Norwegian Mme. Norena's diction was always crystal clear, her pronunciation excellent. Her intonation was always perfect and at times her voice sounded as though it might have been that of a melody-carrying instrument as it soared out over the harmonic structure.

As eminent examples of her offerings in Italian Mme. Norena's reading of Handel's "Ritorna O Caro," for its long, beautifully sustained legato, and Pamina's aria from Mozart's "Magic Flute," for its sensitive and restrained expression, were outstanding.

The German group brought forth such finished performances as Hugo Wolf's "Schlafendes Jesuskind," rendered with deep fervor, and Schubert's "Wohin"—repeated—light, delicate and smooth. Liszt's "Ah, quand je dors" she communicated sensuously and with an effective contrasting of mezza-voce and full voice. Debussy's "Mandoline," the other conspicuous representative of the French group, glistened.

Obliged to Repeat Two Songs.

Mme. Norena was obliged to repeat two songs by Sinding, "Sylvelin" and "I Serailleis Have," and also "In the Springtime," by Pierre Luboshuts, her piano accompanist.

Other composers on the program were Verdi, Gretchaninoff, Rachmaninoff, Grieg and Alnaes. Besides, there were several encores, one of which, a Norwegian echo song, full, difficult coloratura, she delivered with accomplished execution. Incidentally, this song was a favorite of Jenny Lind's.

Mr. Luboshutz provided technically accurate and artistic piano accompaniments.

R. C. B.

Array of Luminaries Heard In Chicago Musical Week

Recitals by Hofmann, Marian Anderson, Rudolph Reuter and Kolisch Quartet Are Feature—Harty Concludes Guest Appearances with Symphony Orchestra—Civic Players Open Season

CHICAGO.—Josef Hofmann, Marian Anderson, the Kolisch Quartet, Sir Hamilton Harty as guest conductor with the Chicago Symphony Orchestra, Rudolph Reuter were the luminaries who enlivened the musical calendar here during the last week of January.

Josef Hofmann gave one of his too rare recitals in Chicago at the Studebaker Theatre on January 26. His varied and interesting program comprised the Handel D minor variations, the Gluck-Sgambati melody from Alceste, the Beethoven-Saint-Saëns Chorus of the Dervishes, the Beethoven A flat major sonata, twenty-four Chopin preludes, and a group by Dvorsky (Hofmann himself), Rubinstein and Liszt. So much has been said and written about this giant and poet of the keyboard that a complete analysis of his performance would be superfluous. Suffice to report that Hofmann was in the best of moods and his playing afforded an afternoon of musical joy to an audience made up in a large measure of students and leading pianists.

MARIAN ANDERSON AT THE AUDITORIUM

Marian Anderson made her first bow here in several years at the tenth and final concert presented by the University college of Northwestern University, in the Auditorium Theatre, on January 26. The Auditorium stage has been graced by most of the world's renowned singers since its erection nearly half a century ago, and with the names of some of those giants of song in memory we do not hesitate to classify the young colored contralto with the mightiest. Piling superlative on superlative concerning her remarkable singing of a group by Handel would not describe the sensation produced through the beauty of her voice, impeccable phrasing, clear diction and colorful and varied interpretation. We do not recall ever having heard the Handel Siciliana nor the Schubert Ave Maria better sung. If we were in a critical mood we would have to look outside the realm of Lieder and of Negro spirituals to find fault with this artist and advise her to eliminate operatic arias from her programs, as the O Don Fatale from Verdi's Don Carlos was not sung in true operatic style. With that lone exception each selection was admirably voiced and revealed Miss Anderson one of the truly great singers of our day.

CIVIC ORCHESTRA'S FIRST CONCERT

The Civic Orchestra's first concert of its seventeenth season was January 26, but unfortunately brought only a small audience to Orchestra Hall. This was indeed regrettable for the concert was a brilliant one. The price of tickets for these concerts is ridiculously low and the programs are of the best, as witness the one under review. We heard the Weber Oberon Overture, Schumann's B flat symphony (No. 1), the Liszt Hungarian Rhapsody, the Honegger symphonic poem, Pastorale d'Ete; George Henry's toccata and fugue, the meditation from Massenet's Thais and the prelude to Wagner's Die Meistersinger. Four conductors divided the honors—Eric DeLamarter, regular conductor of the Civic Orchestra, only recently recovered from a severe illness, directed the Weber overture. The Schumann symphony was correctly interpreted by Albert Goldberg, a more than promising conductor. Clarence Evans, DeLamarter's right hand man, has been recognized as a routined and dependable director, and he led the young players in the Liszt, Honegger, Massenet and Wagner numbers. George Henry came to the podium to direct his own toccata and fugue, which received a first performance on this occasion. Due to other duties we were unable to hear its presentation.

KOBER-BICKERTON PROGRAM

Georgia Kober, distinguished pianist, and Helen Bickerton, a young soprano, were heard in joint recital at Curtiss Hall on January 26. Miss Kober always follows the trend of the day and though she admires the classics, she seems to favor the modernists. The Cowell Chiaroscuro and Lilt of the Reel demand a pianist with modern tendencies and in Miss Kober they had a fine interpreter. Miss Kober played with her usual fluency.

KOLISCH QUARTET

The first public hearing of the Kolisch Quartet brought an unusually large audience to the Gold Room of the Congress Hotel on January 27. The Kolisch Quartet is one of the best organizations of its kind. Although the four men are of different nationalities, their ensemble is so perfect as to reflect complete unity of thought and purpose. Their program consisted of Mozart, Debussy and Beethoven quartets—perhaps too long, but so beautifully performed as to keep the listeners' interest keen and sufficiently awake at the end to insist upon two extras. The Musicians Club of Women, which brought the Kolisch Quartet here, must be thanked for making this worthy organization known to our general public. The Arts Club had presented them two days previously in its quarters to its own members and a few privileged guests.

SIR HAMILTON HARTY ENDS CHICAGO ENGAGEMENT

Sir Hamilton Harty closed his engagement as guest conductor of the Chicago Symphony Orchestra at the Tuesday concert of January 28. The promised program would have brought a second hearing of the new Walton symphony in B flat, but its reception at last week's concerts did not encourage a repetition, and the Dvorak symphony From the New World was substituted. The balance of the program brought the Haydn B flat major symphony and the first performance here of the Sibelius seventh symphony in C major. A great deal has been written concerning Sibelius' seventh symphony. It scored only a *succès d'estime* here, even though it was remarkably performed by the orchestra and gloriously interpreted by the conductor. To us and to many others, the sombreness of the work was in sharp contrast to the performance of the Haydn symphony which followed. Here we found Sir Hamilton in jovial spirit, imbuing the men with his own enthusiasm and revealing the manifold beauties contained in the old but still effervescent score. Sir Hamilton's popularity was again attested on this occasion.

RUDOLPH REUTER'S ANNUAL RECITAL

A recital by Rudolph Reuter is always looked upon with pleasure by musical Chicago and having perused his program before the concert given for the benefit of the scholarship fund of Gamma chapter of Phi Beta Fraternity, we intended to remain at the Goodman Theatre throughout the evening of January 29. Unfortunately, the theatre which adjoins the Art Institute and which is rented only occasionally was poorly heated and the frigid atmosphere completely cooled our enthusiasm. So much so that after hearing Reuter's playing of the Beethoven sonata (opus 2, No. 3), and the Franck prelude, chorale and fugue, we made our exit. Reuter did not seem to suffer from the cold air that made the Goodman theatre an icebox and in the two works mentioned he displayed to best advantage the full gamut of his art—impeccable technic, beauty of tone and lucid interpretative gifts. It was with sincere regret that we did not hear his Schumann, Carpenter, Rachmaninoff, Debussy, Chopin, Busoni and Liszt, but judging from his presentation of the two major works of the program, Mr. Reuter was at his best and to those unafraid of contracting a pulmonary ailment the balance must have warmed their hearts—and maybe their feet.

LAKE VIEW MUSICAL SOCIETY

The January 27th concert of the Lake View Musical Society, at the Three Arts Club, enlisted the services of Margaret Lagerquist and Amy Degerman, pianists; Mrs. Hiram B. Kadish, contralto; Ruth Loftus, soprano, and Margaret Jean Cree, cellist.

DE PAUL OPENS OPERA DEPARTMENT

A department of opera under the direction of Mildred Huls has been opened at De Paul University School of Music. Miss Huls has been coach for many members of the Chicago Civic Opera Company, and is also active as coach and accompanist for many of the opera artists of the present regime. David Itkin, director of the drama department will have charge of the staging of the performances. The department of opera aims to present several lyric works during the season on a thoroughly equipped stage, and under the direction of these artists the student may acquire technic and experience.

CHICAGO SYMPHONY ORCHESTRA PRESENTS PRIZEWINNERS

On January 27 and 28 an array of young pianists appeared for Sir Hamilton Harty and John Alden Carpenter in a contest for the honor of appearing as soloist with the Chicago Symphony Orchestra in the regular Thursday-Friday concerts of January 30 and 31 to play the Stravinsky piano concerto. In the opinion of the judges, to make the award to one of the contestants alone would be unfair and therefore the decision was that the prize be divided between the two foremost. Both were given solo appearances. These were Jane Anderson and Jean Williams. Both played the same concerto at the concerts—Miss Anderson immediately before the intermission and the other immediately after. Each approached the concerto differently—Miss Anderson, lyrically and Miss Williams, temperamentally. That Chicago boasts of so many gifted young pianists capable of memorizing the polytonal Stravinsky concerto speaks volumes and to both soloists goes unstinted praise for their authoritative and fluent performances.

At this concert a novelty, Tragic Muse, from the pen of Robert L. Sanders, talented young Chicagoan, received first presentation, with the composer conducting. The definition of music, according to Webster, is "melody or harmony generally, as heard in nature or art. The science or art of pleasing, expressive, or intelligible combination of tones; the art of making such combinations into compositions of definite structure and significance." Tragic Muse is another of those cacophonic compositions which irritates the ear of those who believe, like Webster that music should be melodious or harmonious. That Mr. Sanders is a profound musician imbued with creative gifts was demonstrated throughout the work, yet it seems that confusion of thought and discordance of tone predominate throughout the five short movements of the new composition. To be candid, we must state that the public in general did not share our opinion, as the young composer-conductor received generous plaudits at the conclusion of the work. To us, who are over-conservative, the Glazounoff symphony in E flat major, superbly read by Eric DeLamarter and gloriously played by the men under his baton, was the most consistent and pleasurable composition inscribed on the program. The concert came to a conclusion with another hearing of the lovely suite from Stravinsky's ballet, L'Oiseau de Feu.

VAN DER VELPEN ON THE AIR

Jeannette Van Der Velpen made her debut with station WGN on January 30. The petite and gracious soprano sang James H. Rogers' The Star and with the ensemble a medley of Victor Herbert's popular songs, scoring a huge success with the six hundred privileged auditors who packed the lovely new WGN theatre to its last seat. Beautifully gowned, she ingratiated herself with the public and won a return engagement with the WGN Orchestra (Henry Weber, conductor).

RADIE BRITAIN AND HER COMPOSITIONS

Radie Britain presented a group of her original piano compositions January 19 at the Scaffi Studio. She included her prelude, Covered Wagon and theme and variations on the Old Gray Mare.

Ruth Loney, soprano of Albany N. Y., recently sang a group of Miss Britain's songs on her program there.

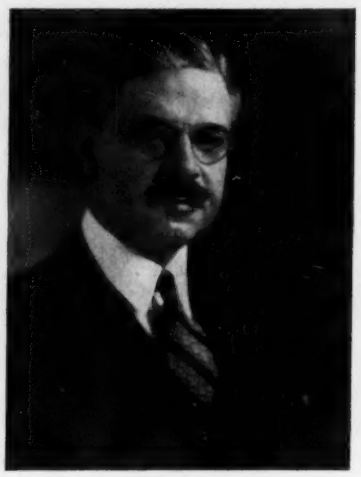
RENÉ DEVRIES.

ATTRACTIONS

TUESDAY EVE., FEB. 18
THE CHOIR
OF
The Pius X School of Liturgical Music
College of the Sacred Heart, New York
in Concert at Town Hall.
Program: Gregorian Chants, Palestrina, Vittoria, de Lassus, Byrd, Bach, Schubert.
Mgt. Richard Copley, 113 W. 57th St., New York

Dudley Buck Joins Vocal Faculty of American Conservatory

CHICAGO.—To strengthen its vocal faculty, the American Conservatory of Music, Chicago, has engaged Dudley Buck, eminent voice instructor of this city. Mr. Buck is known both abroad and in this country as concert and opera artist and as voice teacher.



DUDLEY BUCK

He is a nationally recognized authority on voice and the art of singing and as a teacher has many pupils in all fields of music. Fifty-nine of his students occupy teaching positions in eleven universities and in forty-eight colleges and conservatories in all sections of the United States. Twelve hold solo positions in Chicago churches. At the present time ten Dudley Buck pupils are singing regularly over the radio in Chicago alone, and several others in Cleveland, St. Louis, Minneapolis and New York.

Mr. Buck maintained a studio in New York for many years before coming to Chicago, and has lectured and taught at the summer sessions of the University of Kansas and Columbia University, New York; lectured at the University of Iowa and conducted voice symposiums at the University of Minnesota.

Dr. Carl to Play in Bloomfield

On February 6 Dr. William C. Carl will play a program of works by Bach, Handel, Purcell, Mendelssohn, Wagner, Guilmant and Elgar at the Boroughton Memorial Church, Bloomfield, N. J. The assisting artists are to be Roberta Bitgood, violinist, and Joseph Fiorella, tenor.

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BERNARD R. LABERGE ANNOUNCES

THE TRIUMPHAL RETURN OF POVLA FRIJSH

"ONE OF THE GREATEST INTERPRETERS OF OUR TIMES"

(NEW YORK WORLD-TELEGRAM—NOV. 25, 1935)

NOW BOOKING FOR SEASON 1936-37

NEW YORK TIMES, NOVEMBER 24, 1935.

That decidedly individual and copiously gifted exponent of the art of song interpretation, Povla Frijsh, returned to the local concert platform in a recital last night at the Town Hall. The Danish soprano had not been heard here since 1930 in a recital open to the general public and was welcomed back with a wholeheartedness that betokened the esteem in which she is held by the many musicians who made up the bulk of her large audience.

As is her custom, the singer had compiled a stimulating and unusual list. It was led off by the aria, "Par Pieta," from Stradella's "Il Floridoro," and a group of Schubert lieder. A French division followed, devoted to lyrics by Faure, Ravel, Koechlin, Debussy and Poulenc. Then came examples by Marx, Erich Wolff, Richard Myers and Mussorgski, and by way of conclusion Grieg's "Vaaren," sung in Norwegian, Schierbeck's "Song on the River," sung in Danish, and the "Was It a Dream?" by Sibelius, sung in Swedish. Some of the numbers the artist had offered here before, but they would well bear many rehearings as she expounds them.

As in the past, Miss Frijsh again demonstrated her extraordinary ability to create and sustain moods of wide variety. But last night there was a new subtle, an added human appeal in her singing that gave it exceptional emotional intensity and warmth, even in passages of ethereal delicacy. The voice, too, had gained in opulence and was under firmer control than formerly. Especially in softer work, of far finer quality than of old and she colored them in masterly fashion.

Coming to the French lyrics, scheduled, the soloist electrified her hearers with one superb interpretation after another as she went through the half dozen songs of this division. Faure's "Rencontre" was remarkable for its impassioned utterance, and his "Dans les ruines d'une vielle abbaye" exquisite in its delicacy of treatment. Ravel's "Le Paon" was a little masterpiece of humorous satire and Koechlin's "L'Hiver" so feathery in its lightness that it had to be repeated, while the "Colloque Sentimental" of Debussy was extraordinarily successful in creating the ghostly atmosphere required. And altogether, this was an evening of inspired artistry. N. S.

"Audience Shouted Its Enthusiasm"

Acclaimed at Two New York Recitals Nov. 23, 1935, and Jan. 15, 1936

"An audience that shouted its enthusiasm welcomed the return of Povla Frijsh to the city's musical life at Town Hall Saturday night. Ever an interesting interpreter of the most varied song literature, the Danish soprano surpassed herself in straightforward good singing. With the passing of time has come an amplitude of voice, as of presence, to make a rather different artist of the Mme. Frijsh of today. A regal figure in black, she was the embodiment of platform graciousness and dignity. . . . **One would travel far to find a more beguiling treatment of texts than that of Mme. Frijsh** in such bibelots as the 'Koechlin L'Hiver' and the 'Poulenc Attributs.' "—**NEW YORK SUN**, November 25, 1935.

"As insistently demonstrative an audience as the Town Hall has ever held attended Mme. Povla Frijsh's second song recital of the season last evening. . . . **Mme. Frijsh's ability to capture and express the mood and meaning of a song was impressively apparent** in Gabriel Faure's beautiful 'Au Cimetiere.' With Reynaldo Hahn's 'Infidelite' she did even more, for there she took a commonplace piece **and through her art exalted it to the seventh heaven.**" — **NEW YORK WORLD-TELEGRAM**, January 16, 1936.

"A program of compelling interest, not only with respect to its excellent material, but also in its departure from the hackneyed, began with the aria, 'Per Pieta,' from Stradella's 'Il Floridoro.'

"Whatever claims to interpretative distinction Mme. Frijsh may ever have had were both entirely justified and even augmented by her consummate readings. **She established conclusively her position as one of the greatest interpreters of our time.**"—**NEW YORK WORLD-TELEGRAM**, November 25, 1935.

"As was to be expected, her program was an absorbingly interesting one. The **large audience** was most **ardent in its expressions of approval** and the soprano responded with repetitions and additional songs."—**NEW YORK HERALD TRIBUNE** November 25, 1935.

"Enthusiasm ran high throughout the evening; there were 'Oh's' and 'Ah's' after each rendition; numerous repetitions and encores; flowers, cheers, bravos and all the rest of it. Miss Frijsh's deportment was distinctly that of **the beloved artist returned to the welcoming bosom of adoring friends.**"—**NEW YORK POST**, November 25, 1935.

"Povla Frijsh gave her second recital of the season at Town Hall last night, presenting a request program. A large audience was on hand to greet the Danish singer, whose **interpretations place her high among the vocalists appearing in local concert halls.** . . . There was prolonged applause for Miss Frijsh's singing throughout the evening."—**NEW YORK TIMES**, January 16, 1936.

"Mme. Frijsh is an artist of rare accomplishments. She sang Italian airs by Torelli and Handel; German lieder by Franz, Brahms and Schubert; songs in French by Faure, Debussy, Hahn, Chabrier, Ravel and Dupont; Russian works by Kricka and Mourssorgski; Swedish numbers by Sinding and Grieg; and a Danish romance by Backer-Grondahl. . . . The program was marked 'request' and its reading was of a standard that places Mme. Frijsh **among the prime members of her guild.**"—Grena Bennett in **NEW YORK AMERICAN**, January 16, 1936.

"Mme. Frijsh's recitals are likely to be exceptional occasions, both owing to programs not running to hackneyed music, and still more owing to the singer's unusual artistry and interpretative skill. . . . Vocally, Madame Frijsh was at her best in music of a sustained type lying in the middle and lower registers of her voice, but the **recital as a whole was a notable example of masterly and communicative interpretation.**"—F.D.P. in **NEW YORK HERALD TRIBUNE**, January 16, 1936.

"Early in the music season Povla Frijsh gave a song **recital** in Town Hall **which was conspicuously successful.** Indeed, it was **so successful that she was prompted to give another last night in the same place.** This was termed a 'request program,' and in contrast to most affairs similarly designated, there seemed actually to be a definite request both for the recital and the music Miss Frijsh interpreted. A large audience was proof of the first of these surmisals, their enthusiastic applause evidence of the second."—**NEW YORK SUN**, January 16, 1936.

Boston Recital, January 23, 1936

"A Rare Evening of Song"

Comments from Moses Smith's Review in Boston Evening Transcript

"It was a long program which Povla Frijsh, the Danish soprano, offered at her recital in Jordan Hall last evening, but evidently not too long for the audience. . . . All of which was not merely a 'tribute' to the artist who was revisiting Boston after an absence of several years, but also an indication of the singer's **remarkable power of engaging the attention of the listener and retaining it firmly.** Mme. Frijsh has many virtues in song; but the most notable of them is the intensity with which she endows each presentation. In this equality lies the 'personality' of the singer rather than in the more common and superficial graces that word implies.

"She begins with **a musicality rare among singers.** She has 'temperament,' which is another word for intensity. She **knows music,** which many singers do, but she **also understands it,** which many do not. She has an unusual feeling for the minutest musical detail; yet she practically never neglects the song as a whole. She realizes that songs are declamation as well as music—realizes it and acts in accordance with that realization as do few singers on our concert stages.

"Consequently the **texts of her songs are enunciated with the greatest care.** The **musical tones and phrases are colored by the words and the meaning of the words.** To the extent that a song interpreter may legitimately employ other devices, that are borrowed from the technique of the stage, Mme. Frijsh uses them.

"Thus it results that whether the listener is familiar with the language in which Mme. Frijsh is singing or not, he is at the very outset engrossed by the musical and emotional content of the song. And when the singer is done, the listener feels quite sure that the song could not have been more aptly presented.

"Captures and Expresses Mood Impressively"

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Extensive Series by Ballet Russe Feature of Los Angeles Music Span

Eugene List Makes Favorable Impression as Soloist in Shostakovitch Piano Concerto under Klemperer's Baton—Orpheus Club Presents Choral Program

LOS ANGELES.—Most of the musical interest of the week centered in Col. W. de Basil's Ballet Russe, which opened January 24 in the Auditorium for eleven performances under the local management of L. E. Behymer. The popularity of choreographic art in this vicinity may be gauged from the large attendances at each performance.

Since last year's appearance here, the company has visibly gained in surety of ensemble. Their offerings ranged from ballet in the old style to the new, their most interesting work being in the latter. Here the spirit and verve which naturally characterize a comparatively young organization could find greater scope. In dancing, as in music, the young artist is logically drawn to the expression of his own era. And dancing is fortunate in giving more freedom, and receiving more audience appreciation for contemporary art.

The three outstanding feminine members of the company were Tamara Toumanova, Tatiana Riabouchinska and Irina Baronova. Toumanova was splendidly vivid, a dark beauty, glowing with vitality. Riabouchinska was romantic and delicate, with an indivdually spiritual quality. Baronova excelled in technic, being particularly suited to the expression of classic grace.

The chief attention naturally centered upon Leonide Massine among the masculine dancers, not only because of his splendid interpretative abilities, but also in appreciation of the creativeness he has supplied to the company as well as to several of the ballets in their repertoire. David Lichine displayed outstanding elevation, and appeared possessed of boundless energy. Yurek Shabelevsky contributed some admirable character work, and Roman Jasinsky appeared to advantage in the classic form.

PETROUCHKA IMPRESSES

Perhaps the most notable presentation was that of Petrouchka. Most of the auditors have now attained enough familiarity with Stravinsky's orchestral score to be no longer frightened by the boldness of the music, and consequently to concentrate upon the choreography with some appreciation of the fidelity with which the music actually underscores it.

The performance was given with fidelity to the original and a strikingly colorful setting. Massine's Petrouchka was superb in its delineation of the tragically pathetic puppet. Lichine made a glowingly virile Moor, and Toumanova was excellent as the Dancer. The company entered into the scene with a fine spirit of abandon that left it a glowing memory. This, after all, is one of the few remaining illustrations of the Russia that was.

Of no less strength and power were the Polovtsien Dances from Borodin's opera, Prince Igor. Its barbaric urge was forcefully expressed, with the unfettered sweep of primitive emotions.

Les Sylphides was given with careful attention to classic traditions, and although graceful for the most part, it occasionally verged perilously near to becoming stilted. It suffered from the orchestrations of Vittorio Riet, which would have been more appropriate to a Salvation Army band. More skillful instrumental treatment would have been of material assistance.

EUGENE LIST PLAYS WITH ORCHESTRA

Young Eugene List won high favor here with his interpretation of the Shostakovitch piano concerto with the Philharmonic Orchestra, playing at the Auditorium on January 23, under Otto Klemperer's able direction. The young pianist received his early training and made his debut here, and Los Angeles may well be proud of this stripling.

His playing has naturally matured, as has his person, since his last appearance here as a child prodigy. This is the natural development of a really fine talent. He is the possessor of a singing, well rounded tone, supported by adequate virtuosity at the keyboard, and sustained by the earnestly eager ambition of youth.

The concerto is one well suited to a young pianist, since it makes no sentimental demand, yet giving full scope to the rhythmic urge. Its singular orchestration, for strings and solo trumpet, gives the effect of a study in black and white, in which monotony is avoided by the occasional touch of color provided by the trumpet passages.

A tremendous verve and spirit pervaded the entire work, in which the young soloist found himself much at home. Even in the *lento* movement the omnipresent rhythmic beat was subdued but not forgotten. As a whole, it has the strongly patterned design and decisive accents of a work conceived for mechanized ballet, which is after all the logical outcome of a typically machine age approach to art.

Shostakovitch is manifestly developing an individual style. It is to be hoped that certain tricks discernible in this concerto will remain in it alone, where they are aptly placed, and will not emerge in other writings as individual peculiarities. At least this work is possessed of an undeniable good humor which makes it immediately likeable.

Vladimir Drucker gave a splendid account of the tricky and not always grateful trumpet part, taking ofttimes difficult intervals with assurance and perfect intonation, and displaying a lovely tone throughout.

Klemperer opened his concert with the Vivaldi D minor concerto grosso, giving a noble enunciation of its contrapuntal niceties. The orchestra stood, in the traditional manner. The solo passages were beautifully delivered by Sylvain Noack and Henry Svedrofsky, violins, and Ilya Bronson, cello, alternating with the full voices of the string choir.

The Beethoven Eroica Symphony received a grandiloquent reading, but its finesse and balance somehow appeared carefully calculated, lacking the spontaneity and vitality that have characterized others of Klemperer's Beethoven interpretations. However, it was a good reading, even if not an outstanding one. The impressive Funeral March was the highlight of the performance.

ORPHEUS CLUB CONCERT

The Orpheus Club offered their first concert of the season on January 27 in the Wilshire-Ebell Theatre. Considering the fact that this is a non-professional group, their work deserves commendation. The program was selected with intent to please, and with emphasis on melodic appeal. Hugh Kirchhofer conducted, with definite and decisive gestures that permitted no misconstruction of his intent.

Zaruhi Elmassian appeared as soloist, and found decided favor with the audience. Besides an aria and a song group, she gave the Bach-Gounod Ave Maria with the club. Her best work was in LaForge's lovely To a Messenger. Inez Jacobson competently provided all the accompaniments.

Printer's errors are generally amusing, and on this occasion the printer deserves mention for the remarkable feat of misspelling Gounod three times out of three. The Ave Maria was twice credited to Gounad and once to Gounard, while Bach's share in the composition was entirely overlooked.

R. D. S.

IRL ALLISON,

head of the National Piano Playing Tournament of 1936, sponsored by the National Guild of Piano Teachers. On January 31, at Anaheim, Cal., the first of more than fifty tournaments from Boston to San Diego was held. The final event will take place in New York City the first week in June. More than 4,000 young pianists are to play programs in their efforts to achieve a place on District, State and National Honor Rolls. The purpose of the movement is to stimulate interest in the study of artistic piano playing throughout the United States. This is the third annual coast to coast piano playing tournament.

RAMBLING AROUND

Frank Forest, opera, concert and radio tenor, under contract to Paramount studios for The Count of Luxembourg, co-starring with Gladys Swarthout, once taught music at Hunter College, New York. He specialized in training community song leaders and wrote a book on the subject. Mr. Forest was once a boy soprano in a church in his native St. Paul, Minn.

* * *

Mills College music department has engaged Henry Eichheim, violinist and composer, to be assisted by Paul McCoole, pianist, for a lecture-recital on February 12 at the Hall for chamber music on the college campus. A young people's concert will be given February 16 in the same hall.

* * *

The Zoellner School of Music announces for its faculty the engagement of Dr. George Liebling, pianist, and Victor Kuzdo, violinist. The latter was first assistant to Prof. Auer for many years. Dr. Liebling has offered recitals in all the important music centers of this country and abroad. He formerly taught piano in Chicago and Minneapolis. Amandus Zoellner is director of this school.

* * *

The Pacific Institute of Music and Fine Arts announces the engagement of Joseph Levi Leonard, concert pianist and teacher, who will arrive in Los Angeles about March 1. Mr. Leonard formerly taught in California and many pupils have already made reservations of periods with him.

* * *

Frederick Hollander, composer and conductor with Paramount studios, has written scores for more than a dozen musical pictures during his nine months stay in Hollywood. His latest is Desire.

* * *

Grace Moore is booked to sail on the Conte di Savoia from New York on March 28 after finishing Cissy with Columbia Pictures. She plans to spend Easter in Seville and then motor to Granada and Madrid, reaching her estate in Cannes by April 25. May and June will be devoted to concerts in England and on the continent, with July and August finding the diva back in Cannes. She returns to Hollywood in September. Miss Moore's concert at Albert Hall, London, has been sold out since last October.

* * *

Ernst Bacon, pianist, composer and conductor, is supervisor of the Federal Music Project in San Francisco. Mr. Bacon conducts the Federal Symphony Orchestra of seventy-five musicians. Three concerts have already been given and three are still to be played this spring. The last one will have the assistance of the federal chorus of 110 voices which Giulio Silva directs. There is a concert band of fifty musicians in charge of Frederick Search.

* * *

Frederick H. Haywood, formerly of New York and Philadelphia, has studios at San Francisco, Oakland and Hollywood, where he is teaching voice. He is also connected with the University of California in giving extension classes at San Francisco, Oakland and Compton, Cal.

* * *

The San Francisco String Quartet gave a program of Schubert and Brahms at the Veterans' Auditorium, San Francisco, on January 22. The next program will be given March 4 and the program includes numbers of Haydn, Beethoven and Debussy. Members of this quartet are all players in the San Francisco Orchestra, namely: Naoum Blinder, first violin and director; Eugene Heyes, second violin; Lajos Fenster, viola; William Dehe, cello.

* * *

Max Donner of the Los Angeles Philharmonic Orchestra is the composer of the Chinese Rhapsody which was given for the first time by Pierre Monteux and the San Francisco Orchestra at the second municipal concert January 21 in San Francisco. Mr. Donner has his own string quartet at Pasadena. He was formerly concert master of

(*Continued on page 27*)

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LUTHER BRUSIE MARCHANT, Dean
Mills College P.O., California
85th Year (Near San Francisco)

Nice Opera Offers Standard Works

Rigoletto Makes an Especial Hit—Score by Charles Pons Premiered

NICE.—The Opéra, under the direction of Raymond Ancel, effected a successful opening on December 19. Within twelve days ten different works were produced; Samson et Dalila, Javotte, Rigoletto, Mignon, Bohême, Le Passant de Noël (creation) Madam Butterfly, Hérodiade, Thaïs, and Barber of Seville. Samson was conducted by Albert Wolff, the others were alternately taken by Gustave Cloez and Charles Boissard. It is also encouraging to report that the public did its part, giving excellent financial support and appreciation.

CHRISTMAS COMPOSITION

Le Passant de Noël is what the French call an *oeuvre de circonstance*. It is by Alban de Polhes, for the words, and Charles Pons, for the music. A sort of religious tenderness is its keynote. The principal musical motifs of the work are the traditional *Il est né le divin enfant*, and some liturgical phrases, always sure of their effect.

RIGOLETTO

Rigoletto made a particularly deep impression. José Beckmans is a dramatic Rigoletto, his full baritone lending itself to every expressive nuance. Jane Pons—is she related to Lily? I do not know—is a delightful Gilda, a young, sweet-voiced, expert singer. Mme. Suman gave original touches to Maddalena, M. Tomatis was a sinister Sparafucile, Genin a brilliant Duke. M. Cloez conducted.

FURTHER PLANS

In addition to the works already listed, the Nice Opéra will this season give Alceste, Orpheus, Marriage of Figaro, L'Enfant Prodigue, Parsifal, Tannhaüser, Pygmalion (Rameau) La Péri, Le Langage des Fleurs (Ravel) Le Festin de l'Araignée (Roussel) L'Ecole des Maris (Bondeville) Aïda, Louise, Jongleur de Notre-Dame, Tales of Hoffmann, Faust, Romeo et Juliette, Carmen, Manon, Werther, Lakmé, Tosca.

CARLOS DE VAR.

Joseph Szigeti and Enid Szantho Sail for Europe

Two Hungarian musicians, Joseph Szigeti, violinist, and Enid Szantho, contralto, sailed on the SS. Manhattan, January 29. With Mme. Szantho was her husband, Laszlo Stenza who is a member of the Ministry of Agriculture in Vienna, and her accompanist, Paul Ulanowsky.

Mr. Szigeti has completed his tenth American concert tour. On arriving abroad he will open his European season with a Paris recital on February 11. He returns to this country next November and plans to give a series of three New York concerts which are to cover significant music in the violin recital literature. The series will be given on three successive Saturday afternoons at the Town Hall, on January 16, 23, and 30.

Mme. Szantho came to this country for the first time six weeks ago, engaged as soloist with the New York Philharmonic Orchestra. She will come back for an extensive tour next year. Returning to Vienna, the contralto finishes the season singing at the Vienna State Opera and doing special orchestral performances under conductors Wilhelm Furtwängler, and Bruno Walter.

Stueckgold to Give New York Recital

Grete Stueckgold, soprano, will appear in her first New York recital in two years at the Town Hall on February 21. She has sung this season as soloist with the New York Women's Symphony Orchestra and in a number of broadcasts from New York over national networks, and has been engaged on tour in concert and recital throughout the country. She will return from her latest tour to the Pacific Coast, just before her recital. While on the West Coast, Mme. Stueckgold appeared with the San Francisco Symphony Orchestra in two performances and with the Portland Symphony Orchestra She gave recitals in Santa Barbara, Pasadena and Los Angeles. The artist makes other recital and concert appearances en route to New York.

Many opera performances have also figured in Mme. Stueckgold's activities this season. She has sung with the Cleveland Orchestra as Octavian in Der Rosenkavalier for three performances, with the Cincinnati Symphony Orchestra as Sieglinde in Die Walküre, and in a number of operas with at the Chicago City Opera. On February 27 and 29, she is to sing the role of Rosalind in Johann Strauss' Der Fledermaus with the Cleveland Orchestra.

Frank Bishop in Connecticut Concerts for Young People

Frank Bishop, pianist, is presenting two series of Concerts for Young People in Westport and Wilton, Conn. These courses are under the auspices of the National Music League and are directed by Lyda Sokoloff, wife of Dr. Nikolai Sokoloff. The concerts are given once a month, those at Westport at the Bedford Junior High School; the Wilton series at the Wilton Elementary School. Mr. Bishop presents his programs in chronological order, embracing the beginnings of modern music from the seventeenth century up to the present; he explains the salient features of the music he plays.

Another series of similar concerts is soon to be inaugurated at Darien, Conn., at the High School. Helen Winsor will be presented, also under the National Music League, directed by Mrs. Sokoloff. These courses of concerts in the various communities grew out of a need discerned by Mrs. Sokoloff for young people and adults living in the smaller centres and seldom visiting the larger cities to become more familiar with important music.

New Lieder Recordings by Lotte Lehmann Issued

A new portfolio of phonograph recordings by Lotte Lehmann has been released. The album is of eleven German songs, a complete Lieder recital. A small booklet of interpretative comments by Mme. Lehmann accompanies the portfolio. As a preface to the booklet Mme. Lehmann has written a poem on the perpetuity of music, which is entitled Bridge to Eternity. Songs in this collection are by Mozart, Brahms, Schumann, Schubert and Wolf.

John C. Wilcox Teaches in San Antonio and Denver

John C. Wilcox, Chicago voice teacher, completed a six weeks' term in San Antonio on January 10, where thirty students enrolled with him for private instruction, among them some of the city's leading resident teachers and singers. On January 9 he spoke about operatic conditions and outlooks in America before the Music Forum of the San Antonio Women's Club. Following the San Antonio term, Mr. and Mrs. Wilcox motored to Denver, where they are now conducting a four weeks' teaching session at the Mathews School of Music. Their next teaching engagement is in Lincoln, Neb., commencing February 24. Mr. Wilcox's new text-book for vocal students, The Living Voice, came from the press last October.

Barera in Dresden

DRESDEN.—Orlando Barera, Italian violinist, gave a successful concert before a capacity house here, after having toured through Germany. His masterful playing, as well as the quality of his program, place him among the foremost violinists of our day. His sensitive interpretation of Mozart was astounding, and the warmth and passion he put into Vitali and Franck, also brought him tremendous applause. His program further included items by Nin and Ravel.

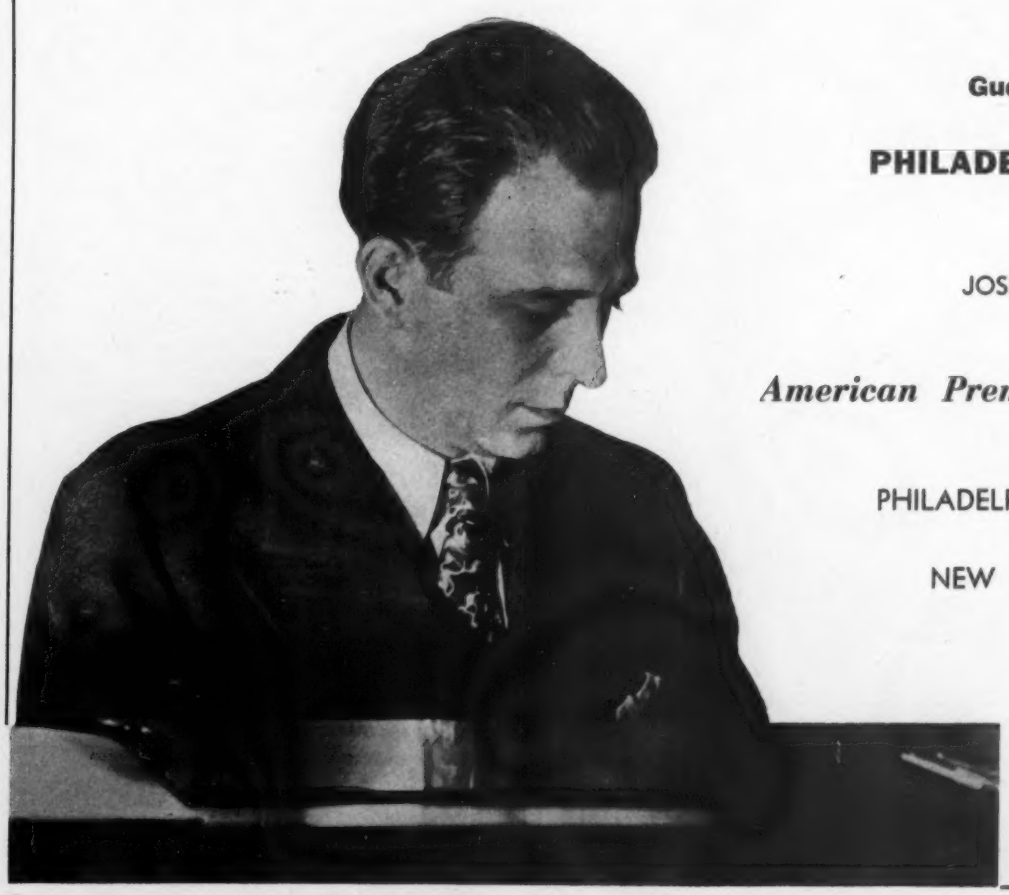
E. J.

Allied Arts Glee Club in Program

The Allied Arts Glee Club, under the direction of Florence Otis, presented its annual concert at the Chalif Auditorium, Steinway Hall, New York City on January 24, with Ivan Carlo Strough, accompanying. The club was assisted by the Women's Art Quartet, whose personnel includes Gertrude Engel, first violin; Ann Krill, second violin; Marjorie Portugal, viola; Florence Gerschwind, cello.

Members of the Glee Club were heard in duets, featuring Every Flower, from Puccini's Madam Butterfly, sung by Elizabeth Gilfillan and Paton Rannie; In this Lonesome Hour, from Verdi's Forza del Destino, by John Sullivan and Herbert X. Mildae. Choral numbers included works by Cadman, Campbell-Tipton, Edwards, Herbert, and Romberg.

José ECHANIZ



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NEW YORK CONCERTS

JANUARY 27

National Orchestral Association

Leon Barzin chose a well-balanced and altogether contrasted program for this Carnegie Hall evening concert of the National Orchestral Association. He is a conductor who has that rare knack—not as frequent as might be supposed among the wavers of the baton.

Beethoven's Fidelio Overture, stylistically interpreted by Barzin and played smoothly and with technical surety by the orchestra, started the evening, which had Brahms' first symphony as a close. That monumental opus is a taxing one for even an experienced organization, and therefore the Nationalists surprised all the more with the broad utterance, varied tone, and brilliant sweep which Barzin brought from those players. Their training under that leader certainly is bearing notable result. He gave especial dramatic weight to his reading of the first movement, and the *andante* had eloquent voice beautifully shaded.

The audience was clearly delighted with both performances and gave deserved recognition to Barzin and his young symphonists.

Between the two orchestral works, Shura Cherkassky functioned as the soloist in Tschaikowsky's B flat minor piano concerto, served with an accompaniment of close and flexible affiliation. The pianist again revealed his talents as an understanding interpreter, with animated musical fancy, vigor, large tone and masterful execution. Delicacy came to light in the charming middle movement, and a thunderous climax in the *finale*.

Excited applause brought Cherkassky to the platform for a number of recalls.

Etienne Amyot

Etienne Amyot, a young pianist of natural musical endowment and well developed technic, made his first American appearance in Town Hall on Monday night. He played a Brahms group, consisting of the ballade in D minor (op. 10, No. 1), three capriccios and the rhapsody in B minor (op. 79, No. 1); the Schumann Kinderscenen; and after the intermission devoted himself to other works by these same composers, the Brahms variations on an original theme (op. 21, No. 1), and the Schumann Etudes Symphoniques. Mr. Amyot displayed a lyric flair of unusual beauty, emphasized by singing tone and smooth execution. His rhythmic patterns were faithful and the sum total of his musicianship impressive. His presentation of the Kinderscenen was notable for its tenderness, depth of feeling and the clarity of the tonal pictures he conjured up. The fine melodic content of the Brahms scores that he played was brought out without sentimentality but with full cognizance of the loveliness of the themes. He was ardently applauded by a good sized audience.

Contemporary American Music Concert

The first of a series of five programs of contemporary American music was given at the New School for Social Research on Monday evening. This concert was under the chairmanship of Otto Luening, chairman of the music division of Bennington College, who was represented on the program as composer, flutist and pianist. Others who participated were Ethel Luening, soprano; Robert McBride, piano and clarinet; Gregory Tucker, Marc Blitzstein and Norman Cazden, pianists.

The program had undergone some last-moment revision owing to the absence of the Stringart Quartet, and Mr. Luening's The Soundless Song, for soprano, string quartet, flute, clarinet and piano, was replaced by this composer's concertino for flute and piano (played by himself and Mr. Tucker) and his piano sonata (performed by the latter). A group of songs for soprano and string quartet by Evelyn Berckman and Dante Fiorillo was also cancelled, and in its place Mr. Blitzstein's concerto was played in a two-piano arrangement by the composer and Mr. Cazden.

An opening group of songs by Ernst Bacon, settings of poems by Emily Dickinson, Marie de Welch, and popular folk-song texts, showed considerable sincerity if rather awkward vocal writing and were sung with full tone and good musicianship by Mrs. Luening. Miss Berckman's unique work, Dr. Johnson's Tour to the Hebrides, for soprano and flute, utilizing the wordless voice as an instrument, impressed by its imaginative power, especially in the sections, The Spinning and Flora MacDonald. The performance constituted nothing less than a *tour de force* on the part of Mrs. Luening, whose clear voice rivalled the flute in dynamic power and beauty. Mr. Luening's concertino and sonata proved to be compositions of pleasing quality, not too aggressive in their modernity, and with interesting employment of unusual harmonic effects, though they adhered to the recognized formal traditions. The Luenings and Mr. Tucker also performed Mr. Bacon's The Grass (Emily Dickinson) and Henry Cowell's Introspection (Elizabeth White), both written for soprano, flute and piano, the latter a first hearing. With the composer at the piano, the soprano and flutist gave to Robert McBride's Vocalise a performance of versatility and charm. The audience, including a number of notables in music, was warmly appreciative of the program.

Leonard Stocker

On Monday evening, at Steinway Hall, Leonard Stocker, baritone, made his debut as a concert singer. Mr. Stocker has been a curtain boy at the Metropolitan Opera House, where doubtless he has received much inspiration from observing the operatic protagonists perform their roles. His program listed numerous selections including works of Gluck, Brahms, Wolf, Strauss, Debussy, Bizet, Rachmaninoff, Moussorgsky and others.

Mr. Stocker's vocal equipment was found to be of agreeable and pleasant quality, not of brilliant timbre but certainly material worthy of further development and cultivation. The outstanding asset of this young recitalist is his ingratiating stage presence, his amazing poise and ease of delivery. The charm with which he imbues his offerings insures a favorable reception from his listeners. The hall was filled to capacity with an audience which thoroughly enjoyed Mr. Stocker. Cordial applause was frequent and prolonged. Sarah Knight officiated at the piano.

JANUARY 28

Eleanor Spencer

A Schumann-Chopin program furnished a delightful combination for the second matinee recital by Eleanor Spencer, pianist, in Town Hall. The artist was completely in the vein at this appearance, and was eminently successful in giving vitality and tonal glamor to her interpretations. The list included the Phantasie and Kinderscenen of the first composer and the sonata in B minor and shorter works by Chopin. The tender and lyrical Schumann pictures of childhood had readings of sonority and romantic fervor, and the noble Phantasie was projected with a strong feeling for its structure and elevated emotional mood. One admired the virile approach which Miss Spencer made to the Polish creator's works, one in which the puissant touch and the grand manner were in evidence. The sonata had a compelling presentation, abounding in heroic suggestion and also wooing the ear with sensuous appeal. The intoxicating final movement stirred her audience to an ovation, and encores by both composers were added after frequent recalls.

Philadelphia Orchestra

In memory of the late King George V of England, Sir Thomas Beecham, conducting the evening concert of the Philadelphia Orchestra at Carnegie Hall, began his program with Grieg's Elegie, which made a simple and soulful tribute.

The chief work performed was Berlioz' Fantastic Symphony, and in the imaginative reading of Beecham, the picturesque pages revealed their full measure of drama, poesy, and brilliant orchestral treatment.

Mozart's Eine Kleine Nachtmusik found the English conductor in properly gentle mood, and with the responsive orchestra he gave a delicate and atmospheric character to the lovely music.

Two Czech compositions had colorful and rhythmically compelling voice. They were Dvorak's Slavonic Rhapsody, and Smetana's From Bohemia's Groves and Meadows. Such examples should appear more frequently on symphonic programs in America.

A large audience enjoyed the stimulative art of Beecham and the polished tone and execution of the masterful Philadelphia Orchestra.

John Kirkpatrick

Native composers of the land of the free were honored on Tuesday night at Town Hall when John Kirkpatrick, pianist, played an all-American program. He included on this list the piano sonata of Charles T. Griffes; a set of variations composed by Aaron Copland in 1930; the second movement of the "Concord" sonata of Charles E. Ives; and a sonata by Roy Harris, the first published work of Mr. Harris, written in 1928. The Ives number was completed in 1912. The concluding group of the evening featured Louis Moreau Gottschalk (1829-1869), represented by Souvenir de Porto Rico, Danza and El Cocoye.

Mr. Kirkpatrick, a player of plentiful attainment in keyboard mechanics and the mastery of interpretative nuance, also showed himself a shrewd program builder. Although uniform in its national origin, there was no other mark of "sameness" to the concert. The works chosen were of sufficient diversity in period and in the individual idiom of the composers. The Griffes sonata is impressive for its lofty if somewhat intellectual character. The Harris sonata (introduced to New York in 1929 and subsequently played several times) is deserving of these reiterated hearings. The Ives excerpt was a highly interesting tonal expression. As for the Gottschalk pieces, these justified performance if only for historical interest. An audience of good size applauded with zeal.

JANUARY 29

Artur Schnabel

Cheers echoed through Carnegie Hall at the close of Artur Schnabel's third recital in his series of weekly Beethoven sonata programs. This evening brought a particularly brilliant array of these masterpieces and also revealed some of the more virtuosic capabilities of the artist. Following the playing of the early op. 2, No. 2, in A major, the pianist gave a largely-conceived reading of the Appassionata (F minor, op. 57), one which captured the herculean emotional power and tonal surge of this exacting score with fidelity. There may be pianists whose Beethoven performances are more beautifully polished in certain details, but Schnabel reveals the essence of these works with seer-like understanding and the consummate skill of a major dramatist. The major delights of the evening for many came in the second half of the concert, which brought performances of the sonatas, op. 49, No. 1 (G minor) with its Mozartian simplicity and charm; op. 90 (E minor), which had a particularly grave and searching reading of its tonally lovely slow movement, and the B flat major (op. 22), a work of brilliant virtuosity, gaiety and spirit, which called forth playing of dazzling *brio*. The final *rondo* and *allegretto* roused the huge audience to a prolonged ovation.

(*Continued on page 28*)

ALBERT MORINI,

European manager of artists, is staying in New York for a longer time than he had expected to complete negotiations with organizations for appearances abroad next season. The Manhattan String Quartet, which made a recent tour under Mr. Morini's management, will have another European itinerary of thirty-five concerts, including Russia. Under his direction, this quartet is also to tour the Dutch East Indies. The Yale Glee Club (Marshall Bartholomew, conductor) is leaving America on June 17 for a series of European engagements arranged by Mr. Morini. Mr. Morini's New York headquarters are at the Hotel St. Moritz. In Europe his offices are in Paris and Vienna.

7 SOLD-OUT RECITALS IN 6 WEEKS
is the Record of

ANATOL RAPOPORT

Russian-American Pianist in Mexico

"The appearance of outstanding artists in our midst is unaccountably rare. And for this reason, when one does appear, even t.ough only as a meteor, he provokes happiness and excitement among those who live cultured lives. Anatol Rapoport, the brilliant youth, who is beginning his concert life, is already a full-bred artist, for whom continental greatness is reserved. He has that which is necessary to be anointed for glory.

His touch is silk and velvet. In the daintiest passages one might say that a fairy of vaporous existence was gliding with her unreal, silk fingers over the keys of some box of magic and mystery. His tones die away and swell as the sighs of virginal angels. The equality and the dynamics of both his hands is faultless. And yet his left hand, this left hand full of vigor, powerful, aggressive, impetuous, hurls itself at a chord, as if casually, with a security that astounds. This accuracy is so certain that it seems he could not succeed in striking a wrong note, if he deliberately tried. His use of the pedals is perfect. How much restraint and wisdom there is in his pedaling! What effects; sounds that grow, that die, that sob, that speak, all through the magic of marvelous combinations of pedals.

He gave us a version of Bach's Chaconne, a powerful, clear version, commanding, and what is most admirable, it was Bach in the flesh, with the throb and the profound sense of pulsing life. With his superior interpretation he took us away from the rigid and petrified Bach, whom the general run of virtuosos had made us accustomed to hear. It is said, and we agree that Paderewski is the greatest interpreter of Chopin ballades. But if this noble patriarch of the piano were to hear Rapoport in Ballade No. 1, he would not hesitate to applaud.

The program was closed by an encore—a rendition worthy of Hofmann at his best—La Campanella. What trills! What independence of fingers!

Listening to Rapoport, one has the impression that it is a simple thing to play the piano. And that is what perfection is—simplicity."—*Diario de Puebla, Jan.* 14, 1936.

"This artist is one of the young pianists destined to enter the not very dense constellation of fame carriers. We base our opinion on his supremely poetic interpretations of Chopin, his crystalline, refined version of the E flat Sonata of Haydn, played with all the freshness of youth, and his perfect accord with the nobility of Schubert's music, and his exquisite sense of proportion in Liszt. A brilliant technic, employed with the discretion of a genuine artist."—*Grafico, Mexico City.*

"A serious, conscientious, highly refined artist, endowed with a powerful technic characterized by clearness, a wide range of dynamics, precision, lightness, and able use of the pedals."
—*Universal, Mexico City*

"Anatol Rapoport possesses the rare gift of combining the finest qualities of technic, profound understanding, and passionate feeling. Certainly Mexico will soon witness his return as a world-famous pianist."—*Nacional, Mexico City.*

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Exotic Charm of Spanish Ballet Productions Offers Rare Artistic Experience to Audiences

F. C. Coppicus, Who Will Bring Company Headed by La Argentina and Escudero to America Next Season, Discusses This Unique Form of Terpsichorean Art

F. C. Coppicus, executive vice-president of Columbia Concerts Corporation, was interviewed by a representative of the Musical Courier, soon after announcement had been made of the fact—of interest to all lovers of the dance—that La Argentina would introduce her Spanish Ballet Company, with Escudero, to America next season.

"This is the first time that an authentic Spanish Ballet Company is brought to this country," said Mr. Coppicus, "and I think it is a significant indication that America has assimilated the dance into the national art life.

"Tracing the development of the dance here, we might begin with the days when Pavlowa and her partner, Mordkin, were first seen at the Metropolitan Opera House in divertissements after certain short operas. After Pavlowa had made a number of tours in this country, and after the memorable appearances of Isadora Duncan, the Metropolitan Opera Company brought over the Diaghileff Ballet Russe, of which Pavlowa had formerly been a member. This wonderful organization, headed by the famous Nijinsky, is still believed by many showmen to be the greatest touring attraction which ever visited this country. It came for two consecutive seasons; for the first they appeared only in New York City, but the second visit took the company on a transcontinental tour which, by the way, was under my management. Unfortunately, the public outside of New York at that period was not yet dance-minded. I am of course speaking of the dance as an art form.

Development of Dance Popularity

"From that time up to the present we had in this country outstanding dancers, but usually as part of a musical or dramatic performance. I may recall here the sensation created by the exotic Mei Lan-Fang, China's greatest actor-dancer, whom I introduced to New York audiences.

"During the season 1928-29 I brought La Argentina, who swept the country with her dance recitals, introducing for the first time a different type of dance—the Spanish dance—to a public accustomed to the Russian and Italian Schools.

"Thus, Mme. Argentina having established the dance recital as entertainment in this country, the way was opened for others to follow; for instance, Mary Wigman who came from Europe and several American artists, Martha Graham and other dancers of the modern school.

"In the fall of 1933 the Columbia Concerts Corporation presented for the first time the Jooss European Ballet, which has brought the entire modern dance movement to fruition.

"Another interesting manifestation of the public interest in the dance resulted in the establishment of the American Ballet, now appearing with the Metropolitan Opera Association.

"The fact that the music of such Spanish ballets as El Amor Brujo, The Three-Cornered Hat, and Triana, by Manuel de Falla, and works by Albeniz and others have been played by some of our leading symphony orchestras, gave rise to a general desire to see as well as hear these remarkable compositions.

Authentic Spanish Ballet Rare

"The reason that no authentic Spanish Ballet has answered the call before this, is that there is a scarcity of first class Spanish dancers with a classic foundation. Mme. Argentina was the first to produce El Amor Brujo among a number of other Spanish ballets and at different times had as conductors Vladimir Golschmann, now conductor of the St. Louis Symphony Orchestra, and the Spaniard Fernandez Arbos, who is as well known a conductor in this country as in his native land.

"While producing her Spanish ballets in Europe, Mme. Argentina experimented with so-called Spanish dancers born and trained in North and South America; she found to her regret that they did not fit into her ensemble. Hence, Mme. Argentina has decided to assemble her entire company in Spain, including the singers required for El Amor Brujo and her other productions.

"Ever since I first saw the colorful Spanish Ballets of La Argentina in Europe, with costumes and scenery designed by such famous artists as M. Nestor, S. Bartolozzi, M. Fontanals and Q. Bacarisas, I have been trying to induce Mme. Argentina to bring her company to America, and I am happy to state that the forthcoming American tour is the culmination of long negotiations. Prior to Mme. Argentina's recent departure, at the termination of her sixth American recital tour, I discussed with her the many interesting details in connection with American presentations.

"Mme. Argentina is particularly pleased to have secured the artistic services of Escudero, not only because he has appeared with her ballet company in Europe, but also because he is well known in this country through his many appearances in concert and through having been featured in the moving picture, Here's to Romance.

"The American public, knowing the impeccable taste of Mme. Argentina regarding costumes, choreography and matters musical, will know in advance that a production assembled, rehearsed and directed by this genius can give complete satisfaction to the eye and ear."

Mr. Coppicus read to the interviewer part of a recent article by John Martin of the N. Y. Times, regarding La Argentina, as follows: "She is indeed one of the few extraordinary figures in the contemporary theatre. Much more than merely a dancer, she is musician, comedian, poet, and above all a consummate actress. Each of her dances is characterized as if it were an extended role, and no two of the many women of her repertoire are the same even when they belong, as they frequently do, to the same general family. Her entrances and exits are themselves superb examples of stage art, with their countless subtle variations of posture, their differences in tempo, their musical preparation, all building unfailingly toward the creation of mood and character. Her costumes, long famous among the gentler sex for their beauty and taste, have not received nearly the attention they deserve as compositions, as carefully planned in line and color as the choreography they are designed to enhance. Nothing is left to chance by this superb craftsman."

Mr. Coppicus concluded: "Spanish art inspiration is the fertile ground from which has sprung a dance more vital than that of any other race except the Russian. Audiences in this country, grown dance conscious and receptive to the best in this art, are ready and eagerly waiting for the Argentina Ballet company, which will feature the ballet El Amor Brujo, generally acknowledged to be the foremost Spanish ballet, The Fire Dance of which has been made famous in this country by Mme. Argentina in her dance recitals.

"Mme. Argentina is now in Europe organizing her company. She will start giving performances the beginning of June at the Grand Opera House in Paris. Arnold Meckel, who remains general director for La Argentina and her Spanish Ballet Company, is booking a European tour which will take place during September, October and November. The company arrives in New York the middle of December." M. L. S.

Philadelphia Players Sponsor Contest

A nation-wide contest for the best overture or suite for symphony orchestra is announced by the men of the Philadelphia Orchestra who, as Robin Hood Dell Concerts, Inc., sponsor a season of outdoor musical events in Fairmount Park, Philadelphia, every summer.

The winning composition will be premiered under the baton of one of the prominent conductors appearing in the Dell next summer, and the composer is to receive national publicity. As the Robin Hood Dell Concerts are a cooperative undertaking, there is no money available for a cash prize.

This is believed to be the first time a competition for a symphonic work has been instituted by the players of a major orchestra. And, in the interest of promoting American music, the Philadelphia Orchestra members have expressed the hope that musicians of other orchestras will follow suit.

Rules of the contest are:

1. The composition should not take over fifteen minutes to perform.
2. It must include "Robin Hood Dell" in the title, and in some way be descriptive of the beautiful locale of these concerts.
3. Composers of every nationality are eligible to enter, but they must be residents of the United States; at least while their entries were composed.
4. Composers may submit as many works as they wish; but compositions previously performed in public will be disqualified.
5. Only conductor's score need be submitted. However, the composer's real name must not appear on the fly-page or any other page of the score. Entrants must sign manuscripts with a pseudonym or symbol, their real names being enclosed in an accompanying sealed enevelope, with the adopted marking on the outside.
6. All competing works (with return postage) must be in the office of Robin Hood Dell Concerts, Inc., 1910 Girard Trust Building, Philadelphia, not later than five o'clock Monday, June 1, when the contest closes.

Names of the judges will be withheld until announcement of their decision. Communications concerning the contest should be directed to Contest Committee, at the above address, accompanied by self-addressed, stamped envelope.

Carola Goya to Visit West and South

Carola Goya is to make six appearances in programs of Spanish dances during the week of March 23. These engagements include one in Yakima, Wash., 24; Missoula, Mont., 25; Great Falls, Mont., 26; and other cities previously announced. After this the dancer is to tour through other cities in Montana, then to Nevada, into Oklahoma and Texas and states of the South.

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NEW YORK FEBRUARY 8, 1936 No. 2885

Leopold Stokowski is to spend part of his time in the near future studying the effect of radio music on animals in a zoo. It is to be hoped that the beasts show more hardihood than some of their human brethren.

—o—

The Mayor of New York's stern decree banishing hurdy-gurdies from the streets has roused a prominent soprano to employ one of these instruments in a charity recital. This, in turn, will probably cause heart-burnings in the accompanists' ranks. It's hard to satisfy everybody.

—o—

Now we know more than the half of it, so far as the Metropolitan Opera is concerned. Eight weeks of the planned fourteen are done. What has been accomplished by Edward Johnson and his company, is greatly to their credit and holds excellent promise for the future.

Outstanding features, since the opening last December, were the Wagner performances; the many appearances of American singers; and the Gianni Schicchi performance in English. Now the matinee Ring cycle is on, and an evening repetition starts next week. The Metropolitan record deserves full thanks from its patrons.

—o—

Furbelows in the Opera

The glamor of a past era hangs over the display of costumes worn by Marcella Sembrich and other singing luminaries which was opened by the Metropolitan Opera Guild at the Grand Central Galleries in New York on February 4. The showing, announced to last through several weeks, contains mute reminders of the panoply of another day, when fashions in corseting were different and a greater dignity informed the on-stage deportment of songbirds. In particular, the use of fans (recommended by Sembrich as aids for the hands of young divas to attain grace) seems to have gone out, along with wasp-waists and bustles. At present figures before and behind the footlights seem severely restrained, perhaps by the famed Hollywood diet.

Looking over photographs of the celebrated divas of other days and their male confreres, one is impressed by the fact that the protagonists of these distant times did not succeed in getting far away from the styles in favor at the time for general wear. Perhaps the same judgment will be made of our own year of grace, when our grandchildren rummage through dusty albums. The gentlemen of that day did not lean to much use of make-up—at least not in such degree as to disguise their well-known hirsute adornments of the street and concert hall. Calvé's Carmen, while individual and seductive to the last degree, and pointed up with many artful uses of accessories, such as flowers and fan, wore what to modern eyes seems like a ball gown with train, garnished to be sure with exotic shawls. Sembrich's Adina in L'Elisir d'Amore boasted a variation of the Italian peasant costume decorously laced in the approved fashion of well-bred ladies of a more sophisticated clime, plus high shoes and a fetching cap that nestled on a coiffure obviously of modern cosmopolitan pattern. Her Rosina was elegantly gowned, much in the same style. The garb of her Martha (especially after the restoration to her titled estates) was a filmy confection of puffed sleeves and decorous waist, with pearls, which any belle on Fifth Avenue of the day might have whisked daintily in and out of a hansom cab on the way to Delmonico's.

When Gerry Farrar made her American bow as Juliette, silhouettes had changed slightly, and she was handsome indeed in a rich gown with train and cape, her flowing hair restrained by a circlet of pearls; it was certainly nearer the ideal of modern costuming, but there was a tell-tale something about the coiffure, the carriage and the long sleeves that suggests what the well-dressed débutante of the day was wearing. And in those early days her Violetta, though obviously bedizened with unholy jewels, was unbelievably virginal in spite of a pointed tiara.

When Fritzi Scheff sang Nedda, it must have been one of those naughty periods enshrined in the annals of old musical comedies. To be arch, it seems, meant to be soubrettish; for this Pagliacci costume might have stepped out of a Paris *café-chantant*; its short-ish skirt is more than knowing, and the hair arranged with a "rat" is topped by a hat suggesting the majestic efforts in millinery of that period.

One could make out a choice list of curious gowns of other lyric days, but space does not permit. Occasionally, the effect was charming, as of dignified Emma Eames in a most worldly concoction as the tragic Amelia in Masked Ball, who obviously had stepped out the *atelier* of a Paris *couturier*. Perhaps the palm must be given to the rare conceptions of Egyptian clothing in Tut-ankh-amen's day, such as Marie Brema's obviously Grecian effort as Amneris, but one knows that strange ensembles are still perpetrated in the operatic land of the Pharaohs.

A whole volume could be written on the influence which stage garb had on the success or failure of operatic works. One knows the famous anecdote of the premiere of Madam Butterfly (1904 version) when a naughty wind inflated the diva's kimono and created mirth from the irreverent Milanese. But the most delectable story is that of a somewhat over-dressed Carmen of a few years ago at a certain world opera house, who elected to wear cloth of gold for the final act, but evidently had not sufficiently rehearsed the vagaries of hoops. For when she fell, impaled by the dagger of Don José, these circlets executed a surprising upward sortie and remained aloft until the gallant tenor, seeing his duty, crushed them to the boards with a manly foot and stood upon them—with but one unhappy interim —until the curtains fell over the affecting spectacle.

—o—

Berlioz Reconsidered

The recent presentation in New York of Berlioz' Fantastic Symphony by the Philadelphia Orchestra under Beecham offered another opportunity to review the merits of this much-debated composer. Ever since Schumann delivered his famous dictum that Berlioz was "more of a musical adventurer than a genius," there have been two camps which have split on the subject of this provocative artist. A veritable controversy has long centered about Berlioz, curious as it may seem in the case of a musician whose work was done a century ago and therefore should naturally have long since appeared in its proper perspective.

In the last decade or two—coinciding perhaps with the decline of the Romantic ideal and a greater concentration of musical expression on the technical aspects of the art rather than its soulful inner connotations—there has been an effort on the part of a small group to find new and supposedly inherent beauties in the French composer's music, considered in itself and apart from the rather naive programs which were attached to it.

There are a few propagandists for the French creator—not only among his countrymen who regard him as a classic but notably among the English conductors and a few Central Europeans—whose efforts to reinstate his scores among the foremost examples of symphonic art have been carried on diligently. In certain cases this campaign has been prompted by a sincere desire to do justice to one of the earliest and most original pioneers of orchestral music in its more picturesque and programmatic phases. But one also suspects that the opportunity offered by the large-scale scenic panoramas and melodramatic mood-pictures which abound in this hyper-Romantic composer are not ungrateful ones to the virtuoso conductor, in a day when new orchestral works immediately understandable to the general public are unfortunately few.

Berlioz is generally acknowledged to have been a path-breaker in certain of the technical aspects of composing—in orchestration, for example—and also in giving a new vividness of external descriptive effect to what was previously a rather abstract, subjective and formally fettered medium. But those who rank him among the major composers undoubtedly overlook a distinction recently made by J. H. Eliot in a suggestive article on this musician in The Chesterian (London). It is that between historical importance and intrinsic worth, a conflict in points of view which curses a good deal of contemporary criticism. There is no doubt that the critic of today leans, in most cases, too much to the historical side. It is perhaps the extreme result of the revolution in every sphere of thinking which came as the result of the evolutionary hypothesis in natural science. Instead of having a static viewpoint on things, the modern trends to rank everything in the scientific manner as important according to its degree of influence on the future. In art, this is a largely false method, since inherent values are often forgotten in the purely cerebral pleasure of tracking down "sources."

"We cannot," says Mr. Eliot, "argue too freely from the historical importance of Berlioz' work, which must be acknowledged by every student of music. Historical value in a composer's work is no guarantee of its intrinsic worth; it means that he created a new method of applying music, or happened across technical devices which were of use to his successors; but not necessarily that he carried the former to the highest possible development or that he employed the latter in the best possible way. It is obvious that Berlioz has wielded tremendous influence directly; but this is aside from the point at issue.

"Why is it that the bulk of Berlioz' music should make poignant appeal to many cultivated musicians, and yet leave utterly untouched others who are, it is reasonable to assume, experienced to an equal degree?

"It appears to me that the problem centres in a peculiarity in the warp and woof of Berlioz' characteristic music. It is almost purely episodic: it does not conform to a plan of development that can be grasped in the scheme of the music itself. Berlioz cuts himself loose from traditional form, even in the very casting of a melody. . . ."

The English writer confesses that the much-vaunted beauty of Berlioz' thematic material eludes him, but keeps an open mind as to whether the traditional formal development and thematic strength exhibited in the classic composers may not be, after all, only one possible phase of musical expression. He concludes that Berlioz (who once said in bitter jest that he would only be understood in 1940) may yet be vindicated; but he cleaves to his opinion that the defects standing in the way of appreciation lie in the music itself. And in this opinion he is seconded by a writer in the New York Sun, who commented on Sir Thomas' recent exhumation of the Fantastic Symphony: "There will be those who will object to the inclusion of Berlioz among the 'minor' composers, but last night's exposition . . . sufficed to answer any lingering doubts about the work. One can scarcely imagine a more vivid or searching examination of the score by a conductor, or a more expert orchestral performance. But, if anything, the musical qualities of the work lost thereby. Sir Thomas made every point to support a belief that Berlioz was the first composer really to think orchestrally; he showed, not once but several times, what Death and Transfiguration owed to the first movement of this work, and Till Eulenspiegel to the fourth. But the greater the brilliance of the orchestral texture, the less the actual musical material impressed one."

These verdicts to the contrary, the dispute will probably go on indefinitely. Perhaps the *cause Berlioz* will take its place with those other famous litigations — the Mahler Enthusiasts vs. the General Public, and the Bruckner Circle *contra* the People.

VARIATIONS

By Leonard Liebling

Alexander Grant is the author of the following sketch, which was done at the Musicians' Club not long ago:

AT THE OPERA BAR
Characters:—
Old Man
Middle-Aged Man
Young Man
Bartender

[Scene—Buffet of the Metropolitan Opera House during a performance. Middle-Aged Man and Young Man are standing at the bar. Old Man sits alone at table, drinking. Pays only occasional attention to the conversation of the other two.]

Y. M.
Gimme a double Scotch—quick!

Bart.
Yessir.

M.-A. M.
I'll have the same.

Bart.
Very good, sir.

M.-A. M.
Excuse me, stranger, is it over yet?

Y. M.
No such luck. Second half just begun.

M.-A. M.
D'you feel the same about grand opera as I do?

Y. M.
I think it's terrible. How 'bout you?

M.-A. M.
I think it's terrible too.

Y. M.
Have a drink.

M.-A. M.
Sure. Double Scotch. (to Bartender) Keep the soda.

Bart.
Here you are, gentlemen. (Hands them the drinks. Both men look surprised to get them so quickly.)

Y. M.
Wonderful service around here.

M.-A. M.
Here's to longer intermissions.

Y. M.
Tell me, what's the opera tonight? Started so long ago, I forget.

M.-A. M.
Must be Wagner.

Y. M.
Oh, yes, I remember. The Ring of the Liebling. I been here since six o'clock.

M.-A. M.
I've been here since Thursday.

Y. M.
I think opera's *terrible!*

M.-A. M.
Me too. Have another.

Y. M.
Sure. Two more.

M.-A. M.
Wouldn't be so bad if they only wouldn't *sing.*

Y. M.
Yeah. Act as if they owned the place. (Sings) mwaaahhhh!

M.-A. M.
Don't they know there's people trying to sleep?

Y. M.
Sure. I was nice and napping waaay back in the corner of the box—when some goddam tenor woke me up.

M.-A. M.
Sshhh! I wasn't in my box almost the whole first half. I was out here.

Y. M.
Lucky devil. My wife caught me trying to sneak out.

M.-A. M.
Your wife drag you here too?

Y. M.
Cert'ny did. And that's not all. She drags me here once a week.

M.-A. M.
So does mine. Every Saturday night.

Y. M.
Mine too. And what's more, she drags me all the way from Philadelphia.

M.-A. M.
Yes? S'funny; so does mine.

Y. M.
F'm Philadelphia?

M.-A. M.
Yeah.

Y. M.
You from Philadelphia?

M.-A. M.
Uh, huh.

Y. M.
So'm I. Have another drink.

M.-A. M.
O.K.

Y. M.
(To Bartender) Two more.

M.-A. M.
Small world, isn't it?

Y. M.
Yes, smaller all th' time.

M.-A. M.
Say, where do you live in Philadelphia?

Y. M.
I live on Chestnut Street.

M.-A. M.
You do? Why, I live on Chestnut Street, too.

Y. M.
You don't say? What number on Chestnut Street?

M.-A. M.
Hunnerd an' fifty-two, North.

Y. M.
Hunnerd an' fifty-two, North? That's my number, too.

M.-A. M.
Go on! Same number?

Y. M.
Sure.

M.-A. M.
Wha' floor?

Y. M.
Seventh floor.

M.-A. M.
Seventh? That's my floor.

Y. M.
What's the number your apartment?

M.-A. M.
Seven B.

Y. M.
Wh— I'm in Seven B too.

Old Man
(Turns and regards the speakers with interest.)

M.-A. M.
What—what's your name?

Y. M.
Henry McGillicuddy.

M.-A. M.
Good heavens! That's my name, too.

Old Man
(To Bartender) Am I losing my senses? What is this?

Bart.
Oh, don't mind them. It's father and son. They haven't recognized each other yet.

(The End—Quickly)

* * *

Just what is in the mind of a critic when he writes: "The performer was content to let the music of the composer speak for itself?" The more one ponders on that, the deeper grows the puzzle as to its meaning. The critic who uses the phrase, often is the same one who reports on other occasions: "The performer showed lamentable lack of individuality as an interpreter."

* * *

Now that the Metropolitan has made a start with using English in comic grand opera—and the experiment was highly successful in Gianni Schicchi—why not do Rosenkavalier in our language? It lends itself admirably to such treatment, provided Richard Strauss would lend his permission.

* * *

Eugene Goossens kindly enriches this department with a letter received by him some months ago, and he apologizes for not sending it sooner, as he was trying to get in touch with Schubert for the purpose of clearing up the question asked by the correspondent. It seems that the composer has disappeared, driven by shame over the way Blossom Time damaged his reputation.

Indian Hill, Cincinnati, November 24, 1935.

My dear Mr. Goossens:

I am writing to you for some information concerning the Tragic Symphony of Schubert. Can you tell me whether it was written before or after the music for Blossom Time, played next week at the Cox Theatre?

There is a rumor going around the town that you deliberately programmed the Tragic Symphony in order to kill the success of the rival and more successful entertainment next door. Also that the adjective attached to the symphony reflects your opinion of Blossom Time.

I shall eagerly await your reply.

Yours truly,

* * *

R. V. writes: "Could I ask the Musical Courier to use pressure on the Metropolitan Opera, for the production of Martha, an opera strangely neglected there? It is my favorite, and I well remember the beautiful singing we used to hear in that work from Caruso, Gigli, Sembrich, Hempel, and others."

The Musical Courier does not feel that it cares to suggest repertoire to the Metropolitan Opera. Its manager and directorate know Flotow's Martha, and if it is not in the list for this season, they doubtless have sufficient reason for its absence.

Everyone does not feel like R. V., on the subject of Martha. Belioz heard Adelina Patti in the title role in 1864, and wrote (Calmann Levy Lettres Intimes, Paris, 1882) some decisive words. He refers to the diva as the *ravissante petite* Patti, and says that he told her he pardoned her for having made him listen to such platitudes, but could do no more. "Fortunately there is in this opera the delicious air The Last Rose of Summer, which she sings with a poetic simplicity that would almost suffice, with its sweet perfume, to disinfect the rest of the score."

* * *

It is estimated that of the 9,000 authentically old Italian violins in existence, 18,000 are owned in the United States.

* * *

In America we bar profanity on the radio, in England they object to Biblical references. The air censor in London has drawn up a list of Scripture quotations which must not be used in broadcasting, "except by preachers and religious commentators," as follows:

"A voice crying in the wilderness."
"Man shall not live by bread alone."
"The salt of the earth."
"An eye for an eye."
"Sufficient unto the day is the evil thereof."
"Where your treasure is there will your heart be also."
"Let the dead bury their dead."

* * *

J. P. F. confesses he "would like to call up some Doctor of Music on the telephone and ask him what to do for a broken trom-bone, a scraped violin passage, abrasion of the technic, chilblains on the tone, and a tumor on the interpretative sense."

* * *

Bought your Wagner button? The Ring Cycle is on at the Metropolitan.

* * *

M. F. reports: "I saw Elissa Landi, the film celebrity, at one of the Toscanini concerts. She probably wondered why all eyes were fixed on the stage. Now, when she gets back to Hollywood, she can tell her colleagues what it is like to see and hear a real star."

* * *

Everybody in Italy feels so excessively patriotic these days that even if Mussolini doesn't emerge ruler of the world, somebody ought to come up with a pretty good new grand opera.—Kansas City Star.

* * *

"Tschaikowsky Symphonies, which used to draw large audiences," says M. B. H., "now draw the wrath of critics."

* * *

This department has called the attention of the police to W. H., a wretch who, having perpetrated the following, is likely to do almost anything: "Hey, Variations, Frank Brothers of 588 Fifth Avenue advertise a new shoe for women, and it is called 'Coloratura.' I wonder, has it Stacca-toes?"

* * *

Music critics, always on the alert for new verbiage, are helped out by the radio columnist of the New York American, who says of a broadcasting conductor that he is "maestroing in Florida."

* * *

Opera in English (from a published translation of Rigoletto): "Thinks't thous't I am a robber?" (Sparafucile.)

* * *

Colleague Oscar Thompson is giving a course in musical criticism at the New York College of Music. Some of us are hoping that he will not tell all the truth.

* * *

According to cabled news, Enesco's Oedipe is to be done at the Paris Opera, with Marjorie Lawrence "singing (!!) the role of the Sphinx" (!!)

Why not interpolate Florence Wickham's new song, Silence?

Although I fell down twice trying to cross the icy New York streets last week, I arrived at Doris Doe's cocktail party only minus my hat and my temper. The hat got blown away on Seventy-second Street and I lost my temper in the middle of Seventy-fourth Street when I sat down in front of a taxi and the driver thought it was funny.

However, my flurried condition was soon forgotten as I gracefully wove sinuously into the crowded supper room of The Esplanade. Doris, Effie (now Mrs. Black, the wife of a Major in the United States Army) and Mrs. Doe shook hands with me cordially as I entered, just as if they knew me. With the immense number of guests present, they probably thought I was some inconspicuous creature of the Metropolitan Opera staff, and I let it go at that.

Inconspicuous I may be, but behind my meek exterior I hide a malicious nature, and I am delighted to tell you that the first thing I saw aroused this characteristic to its greatest height. Just ask Paul Engel and Jerome Bohm what they were doing with a pair of silver sugar tongs. Their feats of dexterity were positively sadistic. And ask Queena Mario what she was whispering to Jerry Bergh. I don't know, for I didn't overhear. But the expressions on their faces were very revealing. And if you were there, did you hear the compliment (left-handed) Mildred Crooks paid Armand Tokatyan? Priceless, my dears. And did you see Maria Melchior kiss Bert Neuer while Lauritz looked on complacently? Ah, well . . .

As I gobbled chicken sandwiches I saw Helen Redington embrace Coxie Clement; heard Edith Henry tell a risqué story to Julian Seaman, Percy Rector Stephens, Jeannette Vreeland, Horace Johnson and Francis Perkins; perceived a startled Frederick Jagel when a friend pulled a red handkerchief out of his breast pocket; observed Charlie and Mrs. Baker admonishing Ernest Charles for tearing up a string quartet which he had written; discovered Clara Edwards, Oley Speaks, Paul Althouse, Mrs. Albert Stoessel and Alice Nichols making belated entrances; and watched Friedrich and Anna Schorr, Alma Clayburgh, Richard Crooks, Ludwig Hofmann eat too much for the good of their figures.

In decorative postures all about the place, I glimpsed Wilfrid van Wyck, Florence Easton, Ethel Peyser, Hans Clemens, Marks Levine, Mr. and Mrs. Mortimer Browning, Walter Bransen, Sibyl Sammis MacDermid, Arthur Bergh and Grace Angelau.

Suddenly I overheard Jerry Bergh ask Queena Mario, "Do you know that fellow over there?" pointing a finger at me. "No. Who is he?" Queena answered. "I haven't an idea," said Jerry. "But I'll bet it's Simon Snooper. He always seems to be underfoot at every party I go to. Let's ask the chap his name." As Jerry came toward me smiling mischievously, I rushed for the door and quickly vanished into thin air.

For the second time that afternoon I lost my temper. I was so mad, so frightfully mad to have to leave just when the party was getting gay and I had had only one cake. However, a profiteer should never be found out in his own country when his necessity is to father gossip.

* * *

Riding in a Steinway Hall elevator the other day I overheard Harold Bauer tell a friend he was with that he had just returned from concerts in the Middle West.

"Was it as cold as here?" asked Harold's companion.

"As cold! It was thirty-five below zero in one place."

"Good lord. It's a wonder you survived to tell me that. How did you keep warm?"

"I just asked myself what an Arctic explorer would do and did it."

"And what was that?"

"Put on all the clothes I owned. At one and the same time I was wearing a cutaway, dress clothes, a dinner jacket and a lounge suit. I was ready for any social emergency, you see."

* * *

At the Loeffler concert at Schirmer's last week I hid behind Leopold Godowsky and managed to get in without Miss Daniel, Carl Engel's secretary, seeing me. I thought for a moment just after I made the second little gold chair in the next to the last row that Carl was eyeing me suspiciously, but when I bowed and smiled at him he answered with a cordial greeting. Always face the music of any difficult situation, my dears, even at a concert.

Gazing about me I was over-awed by the eminent facades I saw. Starting with Walter Damrosch (celebrating his umptieth birthday) my eyes became bedizzened when I spied Serge Koussevitzky, Hans Kindler, Ernest Schelling, Oliver Strunk, Lawrence Gilman, Georges Barrère, Mrs. Herbert Witherspoon, Mrs. Schirmer, Harold Bauer, Dagmar Godowsky, Mrs. F. S. Coolidge, Nikolai Sokoloff, Carl Deis, Mrs. W. W. Norton, Mr. and Mrs. Richard Aldrich, Gustave Rees, Mrs. Claire Reis, Horace Johnson, Annie Friedberg, Francis Perkins and Mr. and Mrs. Paul Bekker.

The atmosphere of the place was so cultured after the concert I was afraid to drink the tea which was offered me. Royalty always affects me curiously, for I get panic-stricken thinking what might happen if, after completing my respectful words of homage and fidelity, I should trip over my train.

"The music goes 'round and around—and comes out here—Ow-oo-ow-ow."

I See That

Isidor Achron, pianist, will give a recital in Town Hall, New York, on March 16.

* * *

Margaret McClure Stitt has recently composed a quintet for piano and strings. She also gave lecture-recitals on Christmas Carols, and not long ago won a National Prize for a one-act play, awarded by the National League of Pen-Women. Her comedy, The Medicine Show, is just finished.

* * *

Elvin Schmitt, pianist, is to give a recital in Steinway Hall, New York, on February 11, presenting numbers by Bach, Beethoven, Brahms, Chopin, Griffes, Gabrilowitsch, Schubert-Liszt and Liszt.

* * *

Vera Nette, teacher of singing, has among her pupils the radio artists, James Allen, Irving Green, Ruth Clayton, Elaine Melchior, Gladys Haverty and Sam Filippo.

* * *

Katherine Wier and Augusta Tollefsen are on the air each Sunday over WMCA in a series of two-piano broadcasts. The first of these programs took place on January 26, when the artists played Boellman's Fantasy Dialogue and Saint-Saëns' Danse Macabre.

* * *

Martha Marsh, organist, gave a recital on January 28 at the Second Presbyterian Church, New York, performing works ranging from Bach to Karg-Elert. Hugh Porter, organist of that church, was heard February 2 in an all-Bach program, ending with the great fantasie and fugue in G minor.

* * *

Marie Doscou, lyric soprano, assisted by the Harmeltone Trio (piano, violin and flute), appeared in a recital at Hotel McAlpin on January 30, featuring standard and modern Greek composers, including Lontos, Zatatas and Hatjiapotolou. She studies with Susan S. Boice.

* * *

Lilian B. Barth recently managed two concerts at The Barbizon, New York. One featured Helen Fogel, pianist, in a Schubert-Brahms-Debussy program on January 28; the other, the Stringart Quartet (Arthur Cohn, founder), which performed three chamber music works by Reger, Hindemith and Dohnanyi, February 2.

* * *

Hope Miller, soprano, was heard in recital at Steinway Hall, New York, on January 29. She sang numbers by Marcello, Berkeley, Mozart, Weber, Schubert, Brahms, E. Wolff, Pizzetti, Fraser-MacLeod, Bryson, Faure, Hahn, Granados, deFalla and Obradora. Her accompanist was Celius Dougherty.

* * *

Edwin Hughes, pianist, now on tour in the South, will give the fourth of his series of seven lectures on The Development of Modern Piano Technic at the Washington College of Music on February 10.

Georges Baklanoff, formerly of the Chicago Civic Opera, sailed recently to fulfill European contracts after several weeks spent in New York. While in the metropolis, the Russian baritone worked daily on voice and repertoire with Mrs. Daniel Sullivan. with whom he coaches.

* * *

Esther Bernstein and Clara Adler gave a recital of music for two pianos on January 25 in the New York studio of Harold Henry.

* * *

Edith Henry accompanied Mary Moore at her recent concerts in Cleveland, Louisville and Middletown, O.

* * *

Lea Luboshutz, violinist, sailed from New York on January 30 by the SS. Ile de France. She will begin a two months' tour with a recital in London on February 12.

* * *

Efrem Zimbalist will give his only New York recital of this season on February 19, when he appears in Town Hall on that institution's Sixth Endowment Series. The next and final event of the present season's series is the joint appearance of Harold Bauer and the Manhattan String Quartet on March 11.

FOREIGN NEWS IN BRIEF

Stockholm Festival Plans

STOCKHOLM. — An International Music Festival will be held at Stockholm, February 22 to 28, in conjunction with the meetings of the Permanent Council for the International Cooperation of Composers, both events being under the patronage of O. E. Richard Sandler, Minister of Foreign Affairs, the president of the Royal Academy of Music, and in cooperation with the Royal Theatre, the Philharmonic Society, the Society of Swedish Composers, and the Broadcasting Society. The program comprises the performance of works by Nathaniel Berg, Fauré-Inghelbrecht, von Reznicek, Milhaud, Pfitzner, Rangstrom, Meulemans, Kallstenius, Casas, Kienzl, Tajcevic, Papandopulo, Bedford, Weiner, Berlioz, Bliss, de Frumerie, Rosenberg, Lindberg, Picha, Zandonai, von Rozycki, Andrae, and Kornauth.

Count Delma-de-Heide Convalescent

PARIS. — Count Delma-de-Heide, teacher and music critic, for twenty-four years a contributor to the Musical Courier, is convalescent in the American Hospital after an attack of sciatica. The Count was born in New York. He studied singing in Milan and afterward continued his musical education in Paris and Germany. In Italy and France he became a friend of Puccini, Mascagni, Massenet, Debussy and Saint-Saëns. A member of the Paris American colony, he has taught many Americans. During the War the Count served with the American Ambulance Corps and was twice injured in accidents. After the Armistice he resumed teaching. He bears the title of Officer of Public Instruction. Count Delma-de-Heide is seventy years old. I. S.

German Festivals

BERLIN.—Among the interesting festivals which will take place in Germany next summer, will be a Beethoven Festival at Bonn, May 17 to 24, and a theatrical festival in the Weimar National Theatre, in June and July. At Bad Homburg, works of foreign composers are to be performed on June 3 (British), July 4 (American), July 23 (Nordic and Slav) and August 31 (Dutch).

Delforge Visits Copenhagen

COPENHAGEN.—Lucienne Delforge gave an exacting program before a large audience here, winning applause for her art and charming personality. She made the impression of a pianist who rises to the summits of her art technically as well as musically. Her work in recent French music was especially effective. C. L. N.

OBITUARY

Thomas H. Chilvers

DETROIT.—Thomas H. Chilvers, seventy-two, retired supervisor of music for the Detroit Public Schools and one of the prominent educators of this city, died on January 24 in Henry Ford Hospital. For twenty-nine years Mr. Chilvers directed the music affairs of the local Board of Education. Soon after his retirement in 1933 he was tendered a testimonial dinner by more than 300 friends and associates. Mr. Chilvers was a native of Detroit. At the age of twenty he went to Europe to attend the conservatory of music at Leipsic, from which he graduated in 1882. His studies were under the guidance of Reineke, Zwintscher, Jadassohn and other noted musicians.

Back in Detroit, Mr. Chilvers maintained a private teaching studio and also composed light opera and traveled as a musical director with the Floradora company. In 1904 he became supervisor of music in the public schools here. He also was organist for thirty years of the Detroit Lodge No. 34 of Elks. He is survived by his wife, Clara Lawrence Chilvers. A brother, Hugh Chilvers, musician and opera singer, died in 1933.

P. R.

Maestro Angelelli

ROME.—Maestro Angelelli, Italian pianist-composer, died here January 1, at the age of sixty-three. Born in Florence, he carried on his early studies at the Santa Cecelia Liceo, Rome, under Sgambati. He won considerable celebrity as a pianist, but in his later years he devoted himself almost entirely to teaching. Among his compositions are a set of variations for organ, and a number of songs, one of which, Elle tremando venne (words by d'Annunzio) won him an important prize some years ago. He also left some transcriptions of Bach, Tartini, and sixteenth Italian lutenists

D. N. L.

Gustave Lyon

PARIS.—Gustave Lyon, French acoustician, died here at the age of seventy-nine years. With him passes one of the most beloved of Parisian figures. He was a real friend of artists, and throughout the world there are many composers, musical performers, painters, writers, and other intellectual workers, who owe their start to him and whom he was the first to encourage. M. Lyon was for many years head of the Pleyel Piano Company, and it was under his direction that the present Salle Pleyel, consisting of the Pleyel, Chopin, and Debussy concert halls and studios and offices, was built.

I. S.

Arthur Reed Spencer

PORT CHESTER, N. Y. — Arthur Reed Spencer, organist, choir director and teacher of music, died on January 30 at United Hospital. Sixty-one years old at the time of his death, Mr. Spencer had been for many years organist and choirmaster at St. Peter's Episcopal Church here. More recently he had served in the same capacity with the Presbyterian Church at Stamford, Conn. His widow survives.

Izora Spencer Williams

FORT WORTH, TEX.—Izora Spencer Williams, one-time pupil of Leschetizky and the oldest of the city's teachers of music, died suddenly recently. She began her work in this city in 1886, and leaves hundreds of pupils who were influenced by her high standards of personal and musical worth.

E. C. W.

Musicales

Loeffler Chamber Music Played at Schirmer's

Chamber music by Charles Martin Loeffler was performed for a small but distinguished audience of eminent musicians and patrons of the art at G. Schirmer, Inc., New York, on January 30 as an anniversary of Mr. Loeffler's birth. The works of Mr. Loeffler (who died last May) which were presented included Deux Rhapsodies d'après des poésies de Maurice Rollinat (played by Bruno Labate, oboist; William Kroll, viola; and Frank Sheridan, pianist); music for four stringed instruments on the Gregorian chant Resurrexi (interpreted by William Kroll, Nicolai Berezowsky, violinist; Nikolas Moldavan, viola; and Joseph Schuster, cellist); and three vocal compositions, Sérénade (op. 5, No. 4), La cloche fêlée (op. 5, No. 1), Dansons la gigue (op. 5, No. 2), sung by Elizabeth Sheridan and accompanied by William Kroll, viola, and Frank Sheridan, pianist.

The Loeffler compositions, brilliantly published by the artists, displayed the accomplished refinement of musical expression that permeates all the writings of the eminent composer. Sound in form, scored with skill, the delicate melodies charmed the auditors with their fragile beauties. Particularly effective was the first rhapsody L'Etang with its contrasted tonal colors of viola and oboe; the last movement of the quartet with its *religioso atmosphere;* and the vocal item La cloche fêlée in which sincere sentiment frames the Baudelaire poem with inspirational lyric beauty.

Mrs. Elizabeth Sprague Coolidge announced at this recital that a fund of $1000 a year in connection with the Coolidge Foundation of the Library of Congress in Washington, D. C., had been set aside toward an annual subsidy for the support of the new string quartet formed by William Kroll, Nicolai Berezowsky, Nikolas Moldavan and Joseph Schuster. H. J.

* * *

Thursby Friday Concert

Katherine Wier, pianist, Carl H. Tollefsen, violinist; Sandra Marelli, Marion Kaye and Lucile Kellog-Thursby, sopranos; all under the immediate supervision of Reba Cornett Emory, who arranged the program, and Samuel Sempre, who announced it, appeared at the Thursby Musicale, New York, January 25. Mme. Wier performed Schumann's Arabesque, and Grillen, her technic and general execution enabling her to achieve details of interpretation far beyond most pianists. Her supple left hand in octave passages, and the finely balanced nuances in rhythmic complications of the Schumann works, all placed her on a pedestal all her own. Mr. Tollefsen played Vermeland (Sandby), Hejre Kati (Hauser), and Romanzes by Svendsen and d'Ambrosio with tonal and temperamental sufficiency, to the able accompaniments of Mme. Wier. The three sopranos, vastly dissimilar in voice-quality, found admiration, and Olga Bibor-Stern shone as accompanist. F. W. R.

* * *

Third Musical Adventure

Mrs. Theo. M. Hardy, president of the Musical Adventures, introduced the January 31 third musicale, held at the A. W. A. Clubhouse, New York, presenting Caroline Chew (King Lan) Chinese dancer. She appeared in a colorful costume, and was especially charming in Burmese Figurine. Walter Mills, baritone, sang Japanese, Chinese and Persian items, all in minor mood, with vigor and tonal brilliance, and Louise Marlean and Alderson Mowbray were at the piano. F. W. R.

* * *

N. Y. Ladies Ensemble at City Club

Conducted by Giulietta Morino, who also performed brilliant violin solos, the New York Ladies Ensemble of eleven instrumentalists gave a concert at the City Club New York, January 26. Catherine Norfleet and Annette Berr, violinists; Jeannette Shearer, clarinet; Frances Blaisdell, flutist; Sally Kempler, cellist, (also appearing as soloist), were also heard in this excellent ensemble. Works by Coleridge-Taylor, Sarasate, Leoncavallo, Debussy and others made up a varied program, and the entire execution was of high-class proficiency. Annunciata Carotta, soprano, made a hit in Un bel di (Puccini) and two songs, singing Manazucca's I Love Life with special effect. She was ably accompanied by Claire Nelson, a dependable and sympathetic pianist. A large audience applauded the program. F. W. R.

* * *

Madrigal Society Meets

A company of good size listened to the February 2 musicale of the Madrigal Society of New York (Marguerite Potter, founder-president), singers, pianists and a violinist sharing the program. Jeanette Hance's pleasing voice and animation were noted in four songs, ably accompanied by Olive Wyckoff. Mildred Posner performed Chopin's ballade in G minor with varied expression. Nellie Paley sang Verdi and Mozart arias with clear, well-sustained tones, making special effect with Ronald's O Lovely Night. Norman Goldblatt's beautiful violin-tone was remarked in excerpts by Handel, Wieniawski and Kreisler, and Merran Reader reflected credit on her vocal training in her use of a naturally bright soprano organ, in items by Catalani, Brahms and Salter. Dorothy Bachman and Esta Pike were accompanists of sympathy and understanding. Hazel Griggs, pianist, closed the program with the reading of two poems illustrating the spirit of Scarlatti's Pastorale (poem, Noontime) and Chopin's study in A minor (poem, Whitman's Dirge). She played these with clean-cut, sharply contrasting tonal volume., A third item was Pinto's Infant's March, all these offerings bringing Miss Griggs enthusiastic applause. F. W. R.

* * *

Hadley Honored in Matinee Musicale Event

The New York Matinee Musicale (Rosalie Heller Klein, president) honored the distinguished Dr. Henry Hadley, American composer and conductor, on February 2 at the Hotel Great Northern. A delightful program of Dr. Hadley's works was given. The first group consisted of songs, Now the Lotus Bud's in Bloom, April Moon and My True Love beautifully interpreted and sung with tonal charm by Inez Barbour (Mrs. Hadley). These were followed by a trio performed with eloquence by Rosa Polnarioff, violinist, Phyllis Kraeuter, cellist, and Nadia Reisenberg, pianist. Miss Barbour concluded the recital singing If You Would Have It So, Time of Parting and O Hermit, O, Veery. All of the compositions displayed Dr. Hadley's inimitable skill and melodic finesse and were enthusiastically received by the large audience.

Following the concert speeches in tribute to Dr. Hadley were made by Martha Atwood, Arthur Bergh, Marion Bauer, Carolyn Beebe, Horace Johnson, Charles Haubiel, Mr. and Mrs. Edgar Stillman-Kelley, Quinto Maganini, Etta Hamilton Morris and Mrs. Charles Farley Winch. Gena Branscombe was the chairman for the afternoon. H. J.

* * *

Edythe May Clover in D. A. R. Program

Edythe May Clover, pianist, was chairman and soloist for the thirty-eighth anniversary musicale given by the Daughters of the American Revolution at the George Washington Hotel, New York, on January 27. Miss Clover presented a group of Chopin numbers, played with charm and delicacy. Assisting artists, who shared honors with the pianist, were Isabel Perritti, soprano, Augustus Post, baritone, and Beth Zaranova, accompanist. M. W.

* * *

Oley and Margaret Speaks Heard

Oley Speaks, pianist-composer, and Margaret Speaks, radio and concert soprano, were features of the January 31 musical at the Thursby studio, New York. Mme. Speaks sang three of Mr. Speaks' songs, the composer at the piano, including To You, Sylvia, Morning, and Roses After Rain. Great enjoyment was manifested by all who heard the two artists. Inga Hoegsbro Christiansen, Norwegian pianist-composer, performed Grieg pieces with understanding. Also featured were David Nadeau, violinist; a singer in Estonian costume; and another artist presented seven children in arrangements of Ave Maria (Bach) and the quartet from Rigoletto, which were shameless perversions of the originals. This person had the impudence to substitute his own harmonies, note-values in the Bach and Verdi works, beside playing distorted accompaniments. F. W. R.

* * *

Nanette Gude Bayne in Hamlet

Hamlet, presented at the Davenport Theatre, New York, January 31, featured Nanette Gude Bayne as Ophelia, a part singularly suited to her expressive personality. In this she expressed grace, coquetry and sincerity throughout; the Mad Scene was particularly effective, bringing her resounding applause. Hamlet was acted by Butler Davenport; Edwin Wilson was The King and Marguerite Sylva The Queen. A large audience recalled the principals. F. W. R.

* * *

Seibert Continues Organ Recitals

Holy Trinity Lutheran Church, New York, held a company of interested listeners on February 2, when Henry F. Seibert, Mus. Doc., gave a recital, continuing his 1935-36 series. Some of the features included modern works by Reger, Sowerby and Sturges, which opened the program felicitously, for they contained the elements of creating curiosity and furthering interest. Dubois' Benediction was particularly charming for its singing melody and harp-like accompaniment, and the melodious Pagella *adagio* and full organ *bravura* (first sonata) were most effective. Two choral preludes brought forth the Lutheran hymns and Bach's fioritures distinctly. The casual listener heard Schumann's Träumerei performed with fresh interest, contained in the variety of stops used; but the informed musician heard notably different phrasing, with entire correct interpretation of the well-worn piece. Mansfield's scherzo in F ended a singularly interesting recital. F. W. R.

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American Academy of Dramatic Arts Matinee

The fourth matinee performance of the American Academy of Dramatic Arts was witnessed by the usual large audience. Beginning with Act I of Hay Fever (Coward), all the young actors enjoyed themselves hilariously, and the audience likewise. Cornelia Sloat (of Rutherford, N. Y.), was one of the best, and was very amusing. Brant Gorman (of Princeton, N. J.), entertained the audience continuously, accomplishing some unusual pantomimic expressions. Katharine Stone was especially pleasing, and Jane Elwin acted as any ignorant maid should act. Melvin Monroe, Chauncey Brown, Charles Thomas, Mona Segal and Ruth Valeche completed the cast.

Autumn Fire (Murray) brought prominence to Bruce Kimes (of Pottstown, Pa.), for he enacted the part of Owen Keegan, the old father, with naturalness and force. Hortense Sharon (of Paterson, N. J.), received many plaudits for her acting of the shallow Ellen. Ann Garland was the young wife, fitting the part well. Gordon Casper did his role well, and the audience enjoyed the jolly old Mrs. Desmond, played by Timothy Lynn Kearse (this is the young woman's correct name). Elaine Adams, Frederic Sherwood, Gordon Casper and Lee Bowman were other members of the cast. F. W. R.

New York Concert Announcements

(M) Morning; (A) Afternoon; (E) Evening

Saturday, February 8
Josef Hofmann, pianist, Carnegie Hall (A)
Andres Segovia, guitarist, Town Hall (A)
Koth Quartet, Town Hall (E)
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Sunday, February 9
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Orlando Barera, violinist, Town Hall (A)
Music Guild Lecture-recital; Emanuel Feuermann, cellist; Leonard Liebling, commentator; Town Hall (A—5:30)
Lucie Bigelow Rosen, thereminist, Town Hall (E)
New York Madrigal Society, Steinway Hall (A)

Monday, February 10
Judith Sidoraky, pianist, Town Hall (A)
Beethoven Association, Town Hall (E)
Norma Krueger, pianist, Barbizon-Plaza (E)

Tuesday, February 11
New York Women's Symphony Orchestra, Carnegie Hall (E)
Myra Hess, Town Hall (A)
Queena Mario, soprano, Town Hall (E)
Elvin Schmitt, pianist, Steinway Hall (E)

Wednesday, February 12
Artur Schnabel, pianist, Carnegie Hall (E)
Mischa Meller, pianist, Town Hall (A)
Ruth Breton, violinist, Town Hall (E)

Thursday, February 13
Philharmonic - Symphony Orcrestra, Carnegie Hall (E)

Friday, February 14
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Boston Symphony Orchestra, Carnegie Hall (E)

Saturday, February 15
Boston Symphony Orchestra, Carnegie Hall (A)
Philharmonic - Symphony Orchestra, Carnegie Hall (E)
Egon Petri, pianist, Town Hall (A)
Clara Rondi, soprano, Town Hall (E)

Sunday, February 16
Robert Casadesus, pianist, Town Hall (A)
Percy Grainger, pianist, Town Hall (E)
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Concert under the patronage of the French Ambassador for the Endowment Fund of the Lycée François of New York, Carnegie Hall (E)
Lorand Glusek, cellist, Steinway Hall (A)

Monday, February 17
Alexander Brailowsky, pianist, Carnegie Hall (E)
Eleanor Steele and Hall Clovis, joint recital, Town Hall (E)

Tuesday, February 18
The Philadelphia Orchestra, Carnegie Hall (E)
Loudon Greenlees, baritone, Town Hall (A)
Choir of the Pius X School of Liturgical Music, Town Hall (E)

Wednesday, February 19
Artur Schnabel, pianist, Carnegie Hall (E)
Efrem Zimbalist, violinist, Town Hall (E)

Thursday, February 20
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Friday, February 21
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Grete Stueckgold, soprano, Town Hall (E)

Saturday, February 22
The National Orchestral Association with Mischa Elman, violinist, Carnegie Hall (A)
Harriet Eells, mezzo-soprano, Town Hall (A)
Nadine Waters, Negro soprano, Town Hall (E)
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Sunday, February 23
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Harold Kneeshaw, pianist, Town Hall (A)
Marjorie Edwards, violinist, Town Hall (E)

Monday, February 24
National Orchestral Association, Carnegie Hall (E)
Carmen Reuben, soprano, Town Hall (E)

Tuesday, February 25
Musical Art Quartet, Town Hall (E)
Henri Deering, pianist, and Boris Koutzen, violinist, Steinway Hall (E)

Wednesday, February 26
Artur Schnabel, pianist, Carnegie Hall (E)
Lafayette College Glee Club Concert (E)

Thursday, February 27
Philharmonic - Symphony Orchestra, Carnegie Hall (E)

Friday, February 28
Philharmonic - Symphony Orchestra, Carnegie Hall (A)
Orchestral Concert, Paul Stassevitch, conductor, Town Hall (E)

Saturday, February 29
Philharmonic - Symphony Orchestra Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
Toscha Seidel, violinist, Carnegie Hall (A)
Frank Sheridan, pianist, Town Hall (A)
Olga Cristo-Noveanu, song recital, benefit, Roumanian Church, Town Hall (E)

Sunday, March 1
Myra Hess, pianist, benefit recital for Hartley House Music School, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Philip Frank, violinist, Town Hall (E)

Monday, March 2
Aniceta Shae, soprano, Town Hall (A)
Philharmonic-Symphony Chamber Orchestra; Hans Lange, conductor. Benefit: Bennington College Scholarship Fund, Town Hall (E)

Tuesday, March 3
Rose Dirmann, soprano, Town Hall (A)
Sergei Barsukoff, pianist, Town Hall (E)
Oratorio Society of New York (Bach B Minor Mass), Carnegie Hall (E)

Wednesday, March 4
Henri Deering, pianist, and Beatrice Harrison, cellist; Town Hall (E)

Thursday, March 5
Philharmonic-Symphony Orchestra, Carnegie Hall (E)

Friday, March 6
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
Ralph Fortner, pianist, Steinway Hall (E)
Alan Seymour, pianist, Town Hall (E)

Saturday, March 7
Barrere Little Symphony Orchestra and Alice de Cevee, Town Hall (A)
Philharmonic Children's Concert (Ernest Schelling, conductor), Carnegie Hall (M—11:00)
National Orchestral Ass'n, with Mischa Elman, violinist, Carnegie Hall (A)

Sunday, March 8
Arthur Fear, baritone, Town Hall (A)
Philharmonic-Symphony Orchestra, Carnegie Hall (A)
New York Schools of Music, Carnegie Hall (E)

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Orchestral and Solo Concerts Rich in Diversified Repertoire—Soviet and Polish Examples Offered—Barera Wins Listeners

LIÈGE.—The music-lovers of this place, so rich in tonal souvenirs, are apparently taking a new interest in the purer forms of music, demonstrated by the support they have given to all the serious concerts which have taken place since the season opened.

The Conservatory Orchestra conducted by Francois Rasse, opened its season with a concert of Passacaille (Bach-Respighi) Chant d'Amour (Carl Smulders, Liège composer) La Péri (Dukas) and fugue, for organ and orchestra (Jean-Teodore Radoux). Concerto in D minor (Bach) and concerto in F (Saint-Saëns) were also presented, Arthur de Greef, veteran Belgian pianist officiating as soloist and winning applause for the youthfulness of his playing and the perfection of his style.

CONCERTS SYMPHONIQUES

The Concerts Symphoniques Society is giving three Beethoven seances. The first consisted of the first and fifth symphonies, admirably read by Armand Marsick, and the concerto in G, beautifully played by Reine Gianoli, young French pianist.

POLISH MUSIC

Under the sponsorship of L'Oeuvre des Artistes, a concert of Polish music was put on. It aroused lively interest, particularly for the audacious modernism which seemed to permeate the works presented:—Symphonie concertante (Szymanowski) Suite (Boleslaw Woytowick) Triptyque champêtre (Roderic Labunski) Marche de Soldats (Michel Kondraki). The concert was directed by M. Fitelberg, conductor of the Warsaw Philharmonic. The presence of Szymanowski at the piano added interest to the event, not to overlook Rosane Rackels, pianist, whose interpretation of the Chopin F minor concerto was quite charming.

SOVIET WORKS

A concert of Soviet music, under the auspices of the Association for the Study of Chamber Music, proved to be much less revolutionary than the Polish adventure. People went prepared to hear something sensational but came away with a rather so-so impression, allowance of course being made for the fact that the Poles employed a full orchestra while the Soviets indulged only in chamber music, the latter's program comprising quintet in A flat (Schirinsky) third quartet (Glière) and Nonetto (Stcherbatscheff). None of these compositions caused anybody to sit up and take notice, and it may be said that they were saved by their performers, namely the instrumentalists from the society assisted by Marie-Claudine Boons, soprano, and Eugene Goffar, flutist.

BARERA SCORES

Orlando Barera's violin recital, at the Oeuvre des Artists, was warmly received. His program of classical, romantic, and modern compositions, showed the wide horizon of his taste and culture, and his ability to interpret a variety of schools and styles. Barera does not make it his purpose to dazzle with mere technical display but gives his listeners the innate feeling of the music in hand, makes them conscious of the hidden beauties of melody and finely spun song.

DUBAIRE.

Studio Club of New York Sponsors Series of Musicales

The Studio Club of New York is presenting a series of musicales. The events in this series include programs by Marion Nugent, violinist, February 7; 11, Jane Hutchins, soprano; 14, Doris Adams Hunn (in a Symphonic Study of Brahms fourth symphony); 16, Merritt Hedgeman, Negro spirituals; 18; Mary Lackland Stratford, violinist, and Harriet Heilig, pianist, (sonata recital); 19, Catherine Wright, contralto, and Vernon de Tar, pianist; 25, Ruth McCann, pianist.

Mme. Gerster-Gardini Gives Talk on Technicalities of Expression

Mme Gerster-Gardini's talk was a highly interesting feature of the musicale given for the Gerster-Gardini Club by Mr. and Mrs. Howard Scholle at their Fifth Avenue, New York, home on January 19.

Mme. Gardini remarked that the newly revived interest in opera makes it of paramount importance to teach students not only singing and phrasing but also facial expression. This work needs not only muscular but mainly intellectual training.

To illustrate her talk and to show, for instance, how contempt and irony can and must be expressed differently, according to the character impersonated and the situation, Mme. Gardini had two of her artist-pupils sing. Helen Curtiss, with pearly coloratura voice, sang a Traviata aria and Katharine Dean, in a rich contralto voice, interpreted the second aria from Samson et Delilah. Florence Barbour was the accompanist for both young artists. Another attractive feature of the program was Fred Lowery, the caroleer, with Elizabeth Hunter Know at the piano.

B. K.

Spalding to Be Heard at Franklin and Marshall College

Albert Spalding will be presented by Franklin and Marshall College, in Lancaster, Pa., on March 12. This is the first concert arranged in connection with the college's plan to present eminent artists to its students and the community. Prof. Frederic S. Klein, conductor of the College Symphony Orchestra, is in charge of arrangements.

Marguerite Potter Makes Two Addresses

Twice within a week Marguerite Potter, founder of the Madrigal Society, was guest of honor at prominent gatherings in New York, at both of which she spoke on musical subjects. January 18 she and Sir Gerald Campbell, British Consul General, were guests at the Town Hall Club in honor of the London Madrigal Group. January 24 she was invited to the Century Theater Club, Commodore Hotel, New York, when she, Effie Shannon and Edmund Breese made speeches.

Winifred Cecil Sings in Oratorio

Recent appearances for Winifred Cecil, soprano, include five engagements to sing in The Messiah (in Concord, N. J., New York City, Mount Vernon, N. Y., Greenwich, and Stamford, Conn.) She also was soloist with the Pittsburgh Arts Society on January 10 (with Celius Dougherty at the piano) in Pittsburgh; and on January 26 was heard at the Harvard Club, New York. Miss Cecil is featured weekly over WEAF on the Show Boat Hour (Thursday evenings) and, January 25, was guest soloist on the Palmolive Hour.

CLAIRE ALCEE,

soprano, national honorary member of Sigma Alpha Iota, was presented in recital in the ballroom of Windsor Tower, New York, on January 26 by Epsilon Alumni Chapter of the fraternity. Mme. Alcee's assisting artists were Ester Pierce, cellist; Kneisel String Quartet, and Jettie J. Denmark at the piano. Miss Denmark is manager of Sigma Alpha Iota's national headquarters in Tudor City Hotel, New York.

Bampton Is Soloist in Richmond

Mezzo-soprano Featured in Program of Symphony Orchestra under Beckett—Concert for Juniors Given

RICHMOND, VA.—The fifty-second concert of the Richmond Symphony Orchestra (and the fourth major program in its current season) was given on January 27 at the Mosque. Rose Bampton, mezzo-soprano, was the featured soloist and Wheeler Beckett conducted.

Mr. Beckett reached new heights in his scholarly interpretation of the fifth symphony of Tschaikowsky, a reading which was colorful and contrasting, especially in the *andante cantabile*, with its horn introduction, splendidly played, followed by a masterly blending of the various sections, and sweeping on to a dramatic and thrilling climax of the work. Mr. Beckett's brilliant conducting of this work exemplified the high qualities of his musicianship, which are revealed with greater effect as the season progresses.

The Slavonic Dance (op. 46, No. 1) of Dvorak, intense and stirring, opened the program, which closed with the Meistersinger prelude of Wagner.

Miss Bampton, in glorious voice, disclosed opulence of tone and amplitude of range in the exacting aria Una voce poco fa (Rossini), singing with a luscious quality of tone and a brilliance with evoked numerous recalls, to which she responded with the Samson and Delilah aria, in which her high tones again displayed power and beauty. Later in the program, Miss Bampton sang the Liebestod from Tristan and Isolde dramatically and effectively. A series of recalls followed this number, the soprano bringing Mr. Beckett repeatedly forward for recognition.

The junior concert on January 28 again brought out a packed Mosque, with some repetitions of earlier compositions, and a demonstration of the violin and harp by Harry Neidel, concertmaster, and Vojmir Attl, harpist, in La Cygne (Saint Saëns), a suite from Carmen by Bizet, Brahms' Lullaby, sung by the children with the orchestra, and Percy Grainger's Country Gardens, in which the Jefferson High School Orchestra participated.

J. G. H.

Bartlett and Robertson Play Twice in Washington

Bartlett and Robertson, English two-piano team, played on two successive days in Washington, D. C., January 23 and 24. On the first day, they were heard with the National Symphony Orchestra under Hans Kindler. On January 24 they gave a recital for the Friends of Music at the Library of Congress, when many little-heard works for two pianos were played, including a sonata by Johann Christian Bach; the suite En Blanc et Noir and a piece Lindaraja, both by Debussy; while English composers were represented by William Walton, Arnold Bax, Cyril Scott and Balfour Gardiner.

Los Angeles Joint Recital

John Crown, pianist, and Henry Schwab, violinist, with Richard Tetley-Kardos as accompanist, will appear in Los Angeles at the Women's Athletic Club on February 13 under the management of Mary V. Holloway.

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Choral Festival Held in White Plains

Organizations from Many Westchester County Communities Heard in Programs of Wide Variety

WHITE PLAINS, N. Y.—Under the auspices of the Westchester Music Festival Association, the first choral and choir fiesta was held at the County Center on January 31 and February 1. The main purposes of this venture—to stimulate musical activities and promote interest in the May Festival—were successfully achieved, judging from the general response and the expressions of enthusiasm heard on all sides. In the short time of a few weeks the officers of the association, with the co-operation of ministers, choir directors, choral conductors, The Westchester County Recreation Commission and the W.P.A. Music Project, worked out the plans for and brought to a successful conclusion a choral and choir meet which bids fair to be the inauguration of something important in the musical life of Westchester County. Aside from leading up to the May Festival, this "meet" has definite value in itself. Unlike similar gatherings of choral groups, there was here no competitive basis. Friday was mainly choral night, and Saturday choir night.

MANY COMMUNITIES PARTICIPATE

Groups from many Westchester communities participated in the event with evident delight and interest. They ranged from Dr. Laurence D. Redway's charming mixed choir of five (accompanied by four instrumentalists) from Scarborough, to the excellent ensemble of seventy-five young women singers from New Rochelle under the direction of Florence Blumenschein Rowe (and accompanied by a string sextet), and the North Westchester Choral Society (Bedford Hills, Bedford, Katonah, Mt. Kisco, and Armonk and the C.C.C. of Poundridge) and Mt. Vernon Choral Society admirably directed by Edgar Fowlston; from the Old People's Chorus of Eastview (Alfred Shaw, conductor) to the Scarsdale High School chorus (George Hubbard, conductor). Four White Plains units directed by Caroline Beeson Fry were enjoyed: The White Plains Choral Society, the Contemporary Singers of White Plains, the Men's Chorus of the White Plains Choral Society, and the Ridgeview Congregational Choir. Also from White Plains was the Gilbert and Sullivan Society, excellently directed by Jay Allen. Four spirituals were delightfully sung by the Westchester Jubilee Choir, under the direction of Alston Burleigh.

Other participating groups, with their respective conductors, were: Edgemont Choral Society, Scarsdale (F. H. Dunsmore); St. John's P. E. Choir, Colonial Heights (Mrs. W. Rutherford Kendrick); Briarcliff Choral (E. F. Zuydhoeck); Mamaroneck Choral Society (Ronald Coleman Greene); St. John's P. E. Junior Choir (Evelyn Waite); Presbyterian Choir, Katonah (Mrs. R. H. Ray); Calvary Baptist Church, Yonkers (F. H. Dunsmore); Briarcliff Congregational Choir (Mildred Wilde); Chester Hill M. E. Choir, Mt. Vernon (Edgar Fowlston); Chester Hill M. E. Junior Choir, Mt. Vernon (Gladys Fowlston); Gorton High School Chorus, Yonkers (Nellie Poorman).

An interesting arrangement was the assignment of sections on the floor of the auditorium for each group. In turn, each group, as announced, proceeded to the stage from one side, took its allotted time of ten minutes for singing and came down on the other side. Particularly on Satrday night, choir night, was this attractive to the audience, in the balcony, as most of the choirs were robed. On Friday night Harry Tondra was at the organ, on Saturday night, Clifford E. Dinsmore.

ORCHESTRAL PROGRAM

On Saturday night a feature of the program was the seventy-piece Westchester Philharmonic Orchestra (a Federal music unit), which acquitted itself creditably in the performance of Elgar, Mozart and Wagner numbers, under the capable direction of Dr. Karl Lorenz.

The programs were concluded with the entire choral body and audience joining in singing—on Friday night, the Soldiers' Chorus from Faust, and on Saturday night, with the addition of the orchestra, the Hallelujah Chorus from The Messiah, all under the direction of Edgar Fowlston, who was the efficient chairman of the choral and choir meet.

Mr. Fowlston introduced the president of the association, Dr. Laurence D. Redway, who gave a brief talk. Other officers of the association are: Mrs. V. Everit Macy, vice-president; Jane Deeter Rippin, secretary; A. K. Bowes, treasurer; Joseph Allen, executive chairman; Kate A. Wasserscheid, executive secretary.

Of outstanding interest was Dr. Redway's announcement that the executive committee had concurred in the proposals made by the association to Hugh Ross (New York Schola Cantorum conductor) to serve as conductor of the May Music Festival. E. H.

RADIO HIGHLIGHTS
Dialed by M. L. S.

A recent discussion of the relative merits of listening to music in sweet solitude by means of the radio, or the attendance at actual performances brought weighty reasons for either preference. Perhaps the most telling of the pro-radio arguments was the fact that one can (sometimes) banish all unsympathetic and earthy-minded companions and listen, undistracted by the evils of the concert hall, such as rustling programs or the sight of the conductor's bald spot that begins to exert a hypnotic influence before the performance is over. . . We would like to add, in radio's favor, that until television rears its ugly head, we listeners are spared the sight of men pianists applying a handkerchief to their foreheads after each movement of a Liszt sonata or kindred work. It's always been a mystery why this brow-swabbing act is so universal among the masculine keyboardists. Women pianists don't do it.

However, to get back to music-loving dial twisters, such individuals probably had an enjoyable Sunday on February 2. The morning got off to a good tonal start by the appearance of Winslow Cheney, American concert organist, as guest soloist on WJZ. This distinguished artist played with dignity and beauty of tone. . . . The early afternoon brought Marian Anderson as one of the protagonists on the Magic Key program which RCA-Victor presents weekly on WJZ and affiliates. The eminent colored contralto was in full possession of her notable gifts.

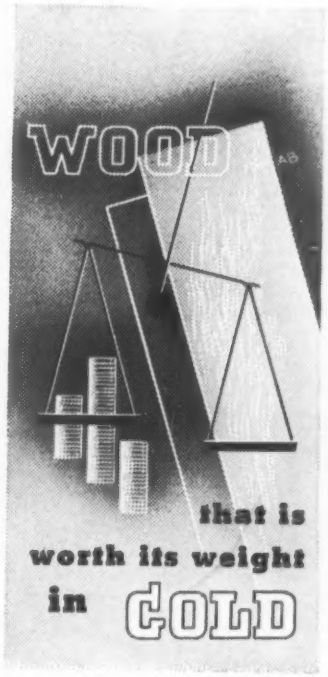
Chief among the evening programs were the Ford Hour (WABC), presenting Lucrezia Bori with Victor Kolar and the Ford Symphony Orchestra and Chorus, and the General Motors span (WEAF), featuring Richard Bonelli with Erno Rapee and the General Motors Symphony Orchestra. The two brilliant "B's" from the Metropolitan Opera's vocal band furnished much musical pleasure, and undoubtedly all right-minded radio fans had their sets tuned in upon these consecutive and tonally rewarding hours.

On the week-day list, Guy Maier and Lee Pattison, duo-pianists, were guest performers on Tuesday afternoon in a special recital during the Library of Congress Chamber Music program (WJZ), in the series presented under the auspices of the Elizabeth Sprague Coolidge Foundation. A fine performance was given by the pair of a program selected by Oliver Strunk, chief of the music division of the Library of Congress.

The regular Wednesday afternoon Curtis Institute of Music broadcast (WABC) featured the concerto for harp and seven wind instruments by Carlos Salzedo. Marjorie Tyre was the excellent solo harpist, and the wind instruments were oboe, two clarinets, bassoon, horn and trumpet. The composer conducted the musicianly production of his interesting score. Unusual for the combination of tone colorings represented in this ensemble, the work is thematically rich and expertly constructed. Earlier performances on this program were of violin pieces of Wieniawski and Brahms-Hochstein by Frederick Vogelgesang, with Vladimir Sokoloff, accompanist; and of three Schubert songs by Frits Krueger, tenor, also accompanied by Mr. Sokoloff.

The NBC Music Guild offering of Thursday afternoon over the WJZ network was a program by Jacqueline Salomons, violinist, and Pierre and Genia Luboshutz, duo-pianists. This was a period of fine music, finely projected by the three artists.

Music by a vocal chorus will be one of the features of the new series, Parties at Pickfair, which Mary Pickford is to present each Tuesday evening over the Columbia network. In this series Miss Pickford is the hostess at an informal party in her own living room. February 11 is the opening date.



Where or how he obtained it, remains unknown. But the greatest treasure of Joseph Guarnieri—many of whose violins rank with those of Stradivari—was the famous log of spruce from which he carved their tops.

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Singing Boys of America Embody Educational Aim for Musical Youth

Robert Lippert, Director of Organization, Tells of Novel Concert Plan by Which Ohio Choir Boys Earn Fund for Their Use

The Singing Boys of America, a group under the direction of Robert Lippert, made their New York debut this fall. Some of the interest occasioned by the event undoubtedly sprang from the fact that this was the first hearing in New York of young native choristers, although singing boys of Vienna and Dresden have often appeared here.

Mr. Lippert described the ensemble, its personnel and its purpose, during an interview with a representative of the Musical Courier.

"The organization was formed with the sole aim of education. The boys receive their training in public and day schools under my supervision. When on tour we take our day school faculty with us and maintain school, from the fourth grade studies to those of senior high school, keeping the syllabus up to date with the curriculum outlined by the state deparment of education.

"There are twenty-eight boys in the choir, selected from a group of eighty-five in St. Paul's Choir School, Steubenville, Ohio. The ages of the boys range from seven to sixteen years, all unchanged voices, singing eight parts of treble harmony. This comprises four parts of soprano and four parts of alto. No falsetto tones are permitted. The vocal compass ranges from D below middle C to C above high C. Our programs are always sung from memory, and, with the exception of a few numbers, always sung *a cappella*.

"The boys learn intonation by rote, and they have developed such sensitive feeling for pitch that it is unnecessary for them to hear the chord struck before they begin to sing.

A Rigorous Schedule

"Our regular time of practice is five hours a day. When on tour the boys have a vocal work-out of one hour in the morning. Then they have two hours of school work. On Sundays we usually attend the Catholic Mass at seven o'clock, the Episcopal service at eight, and then decide what church we wish to go to at eleven o'clock.

"When on tour the boys are accompanied by two registered nurses, two teachers, a business manager, wardrobe mistress, tonsorial and make-up artist, and myself."

The New York appearance was preceded by twenty-five concerts on a tour which included cities of Pennsylvania, West Virginia, and Ohio. The choir made its first concert tour in February, 1934.

"In our school in Steubenville," continued Mr. Lippert, "the vocally gifted boys chosen for entry must come up to three requirements. First, they must be above seven years of age and in the fourth grade of school. They must be normal mentally and physically, and they must have the desire to do something with their lives.

Novel Financial Plan

"Our financial plan for the Singing Boys of America provides that sixty per cent of the net profits of tours are divided into equal portions and placed in a trust fund for each boy. At the completion of his high school studies, the beneficiary is permitted to draw on his fund and finance himself in advanced education. If he decides not to enter prep school or college, then upon reaching the age of twenty-one he may draw his trust fund and use it for going into business. The trust fund is at all times under my supervision and that of the Rector of St. Paul's."

Mr. Lippert is the exponent of some revolutionary ideas in choral training. For example, he does not believe in vocal change.

Obviating Vocal Strain

"Under our present system, there is no vocal change. In our choir, no boys over ten years old sing in the first soprano section; only boys between ten and twelve take the second soprano part; altos range from twelve to fourteen, and the second altos are from fourteen to sixteen years of age. The singers are moved to their proper vocal places as a result of information given by the nurses relative to physical changes. In other words, the child voice is developed rather than over-worked. Therefore, at no time do we hear any shrill, unbalanced voices."

It has been observed by Mr. Lippert that boys from the southern states make these vocal progressions earlier than those growing up in the north, due to the climatic reaction upon certain glands. M. L. S.

Rudolph Reuter's Eastern Tour

Rudolph Reuter has returned to Chicago from a tour of the East which embraced concerts in South Carolina, Washington, New York and Massachusetts. He gave his annual Chicago recital at the Goodman Theatre on January 29 and early in February he goes to Iowa for several concerts and again in the middle of March. On March 24 he will appear for the second time as soloist with the Indianapolis Symphony Orchestra, playing the Beethoven Emperor Concerto. Reuter is again engaged for the principal summer session of the American Conservatory of Music in Chicago, after which he will have another series of piano classes in California.

CARLOS SALZEDO'S concerto for harp and seven wind instruments was heard for the first time on the air on January 29, from WABC. This concerto, composed in 1926, was played several times in New York, Boston, Philadelphia and Cincinnati with Lucile Lawrence (to whom the work is dedicated) or the composer at the harp. Over the air the harp part was played by Marjorie Tyre, alternate first harpist of the Philadelphia Orchestra, assisted by the leading wind instrument players of the Curtis Symphony Orchestra, the composer conducting.

Concert Management Vera Bull Hull

Artists under Concert Management Vera Bull Hull have been active. Mina Hager, mezzo-soprano, was soloist with the Chicago Symphony Orchestra in Chicago on January 14, singing Handel's Lucretia and John Alden Carpenter's new orchestral arrangement of the Gitanjali Suite. Miss Hager was recently heard in The Messiah, broadcast over NBC with Cesare Sodero conducting.

Louise Bave, lyric soprano, has been heard recently over the radio in Lucia, Tales of Hoffmann and Traviata, conducted by Erno Rapee. Miss Bave and Myron Taylor, tenor, were soloists in The Messiah in White Plains, N. Y., in December.

On February 4, Sergei Barsukoff, pianist, and Catherine Toomay, mezzo-soprano, appeared as soloists for the Chaminade Club of Yonkers, N. Y. The Kraeuter Trio and Stanley Lichtenstein, tenor, were heard under the same auspices for this club's second concert.

Phyllis Kraeuter, cellist, gave a concert recently in Elizabeth, N. J., and has also played twice in Montclair. She is heard every Thursday over WJZ.

On January 12, the Marianne Kneisel String Quartet appeared over WEAF with Mrs. Edgar Stillman-Kelley, playing Dr. Kelley's quintet on the National Federation of Music Clubs program. The quartet also played this work with Mrs. Kelley at the New York Matinee Musicale program in December. On January 24, the quartet played at the Elliott Auditorium on the North Newark (N. J.) Artists' Concerts series.

Frances Hall and Rudolph Gruen, the two-piano recitalists, played a concert for the benefit of the Barnard Club and also a return engagement at Connecticut College of Women in New London.

Catherine Toomay was soloist with the Orpheus Club of Cincinnati and gave a private recital in Indianapolis. Harrison Christian, baritone and Ora Witte, soprano, were heard recently in a joint recital for the Chaminade Club of Yonkers, N. Y.

New Haven Applauds Faculty Artists

John Charles Thomas among Recitalgivers—Bach Program Played by Harpsichordists—Chamber Music a Feature

New Haven, Conn.—During this month and the next the devotees of organ music will have a full and varied diet offered to them. Two series of organ music are being offered simultaneously, one by Prof. Bozyan of the Yale School of Music on compositions for the instrument written in the seventeenth and eighteenth century. The other series is being given by Prof. Harry Jepson, of the same school, and this group of recitals is restricted to no age or style, but includes compositions by Bach as well as contemporaries of ours.

Other members of the music school faculty have also contributed to New Haven's musical fare. Bruce Simonds gave the first of two piano recitals here recently, devoting his program to the music of the Romantics. His sensitive interpretation, his singing tonal effects and his inclusion of the rarely-heard Schubert sonata in B flat, with its continuous flow of lovely melody made this one of those perfect musical evenings which we have now begun to expect regularly of Mr. Simonds.

Another evening that offered enjoyment because of its performance and variety was a recital of chamber music given by Messrs. Kortschak, Berman, Stoeber and Grummann. Their music was devoted to the works of Mozart, Beethoven and Brahms, and included the Brahms sonata for clarinet and piano.

Bach on the Harpsichord

Ralph Kirkpatrick and his harpsichord came to town recently and attracted to his concert as many curiosity seekers as enthusiasts of the instrument. He gave an all Bach recital of music written originally for that instrument. It was strange to hear the magnificent Italian concerto reduced, tonally speaking, to the harpsichord. In spite of the exquisite effects that Mr. Kirkpatrick attained on this instrument, a recital of this sort seems to have value largely from a historical viewpoint,—we are indeed grateful for the modern pianoforte, with all its name implies.

John Charles Thomas Sings

John Charles Thomas stopped in New Haven to charm several thousand listeners at Woolsey Hall. His matchless interpretation of simple songs of the people, and his full resonant tones in the aria Salome from Massenet's Herodiade were enthusiastically appreciated.

The lure of music proved stronger than the blare of wintry blasts when the first children's concert, under the leadership of Harry Berman, was held recently in New Haven. Braving the beginning of a blizzard, a crowd of youngsters and their elders almost filled large Woolsey Hall to hear this concert. This, the first of three, set out to acquaint the audience with the instruments of the orchestra, and later let them be heard in such favorites as the Nutcracker Suite, the Music Box of Liadov and Saint-Saëns Carnival of the Animals. E. K.

Robert Elmore in Philadelphia Bach Recital

Philadelphia.—Robert Elmore, artist-pupil of Pietro Yon, scored a success recently in a Bach recital in Irvine Auditorium. The recital was one of a series being given under the auspices of the department of music of the University of Pennsylvania.

Mr. Elmore is one of the best of Philadelphia's younger musicians. He is not only technically proficient both on the organ and piano, but he possesses real musicianship in interpretation. On this occasion his registration was always in the best taste, and he brought out the best in the compositions.

The program included the concerto (No. 2) in A minor, the adagio in A minor from the toccata and fugue in C, prelude and fugue in G minor, pastorale in F, three choral preludes and the prelude and fugue in G. H. R.

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ROSE DIRMANN,
soprano, appeared as soloist with the New York Banks Glee Club, at Town Hall, New York City, at the January recital.

Szigeti Scores in Phoenix Recital

Orpheus and Musicians' Clubs Sponsor Other Events of Interest in Arizona City

PHOENIX, ARIZ.—Joseph Szigeti, Hungarian violinist, with the flawless artistic support of Nikita de Magaloff at the piano, gave a dazzlingly impressive demonstration of violin mastery in the second event of the Salt River Valley Community Concert Series. Anything but a sensationalist, Szigeti achieved wonders of musicianship and virtuosity. The work of the artist and his accompanist in their entirely perfect interpretation of the Beethoven Kreutzer Sonata, was an achievement which becomes more impressive each time one recalls it. If a certain warmth was lacking in the severely classical first group on the program, the Veracini-Corti Largo and the Francoeur-Kreisler Sicilienne and Rigaudon fully corrected this, and the final group with its Hungarian folk tunes of Bartok-Szigeti, its Scriabin etude in thirds and the Petrouschka Danse Russe offered a bewildering cascade of scintillating passage work. Mr. Szigeti responded to a number of encores.

ORPHEUS MALE SINGERS HEARD

The Phoenix Orpheus Club, 150-voice chorus of Phoenix business men under the direction of Raymond F. Marquis, gave an enjoyable concert recently to a large and enthusiastic audience. Sharing honors with the club was Oscar Colcaire, tenor, guest artist, who was heard in two solo groups and in numbers with the club. The club singers evinced a pleasing freshness, a balance of parts and fidelity to pitch. The most ambitious though perhaps not the most interesting number programmed was Dudley Buck's Nun of Nidaros. Numbers that drew especial response were Mendelssohn's Vintage Song, a group of Russian Folk Songs including the Volga Boatman's Song, E. H. Karz soloist, and Palmgren's Summer Evening. In Meyer-Helmund's In a Gondola O. D. Miller, baritone, was heard in the solo part.

MUSICIANS CLUB PROGRAM

For the MacDowell Silver Tea, an annual observance held in the interests of the MacDowell Colony at Peterboro by the Phoenix Musicians Club, Mrs. T. J. Prescott, program chairman, presented an interesting and varied program. Highlights of the afternoon were a group of contralto solos by Anita Lucke-Witte who revealed a marked beauty of quality in Tito Mattei's Slumber Song (with cello obbligato), in The Cossack Lover by Kountz and in Alma Goetz's Melisande. She was accompanied at the piano by Cora Lee Machell. Elizabeth Quillan's playing of the Chopin nocturne (Op. 27, No. 2) revealed depth of musical perception and tonal richness. Delicacy and charm marked the MacDowell group for piano by Norma Rasbury. Of interest also was the playing of the Ravel Minuet and the *andante* from the sonata for cello and piano of Goldmark by Mr. and Mrs. Montague Machell. Mrs. Frank B. Wallace, soprano, offered a group of songs accompanied by Mrs. T. J. Prescott, closing her group with a delightful original composition by her accompanist. Clotilde Miller a new acquisition to Phoenix musical circles, delighted her hearers with two flute solos revealing both musicianship and technical proficiency. Margaret Wheeler Ross, past president of the club, closed a telling plea for more creative work among musicians with some effective verses of her own. M. M.

Rambling Around

(*Continued from page* 16)

the Seattle Orchestra, and a member of the symphony orchestras of New York and Philadelphia.

* * *

Mu Phi Epsilon National Convention takes place June 29, 30 and July 1 at Mills College, Cal. A large attendance is expected and many of the members have signified their intention of remaining at Mills College for the summer session of music. Bertha Marron King of Minneapolis is president of Mu Phi Epsilon and Alma M. Guiser of Philadelphia is secretary.

* * *

Sylvia Lent, violinist of San Francisco, plays with the San Francisco Symphony Orchestra on March 27 and 28, Pierre Monteux conducting. Miss Lent was one of the early pupils of Leopold Auer when he first came to this country.

* * *

Alfred Frankenstein, formerly of Chicago, is the music editor and critic of the San Francisco Chronicle. Mr. Frankenstein will teach musical history and appreciation at the University of California at Berkeley this coming summer. He is a member of the extension division of the university.

* * *

Felix Hughes, teacher of opera, radio and concert singers, has been located in Los Angeles for the past nine years. Formerly he was in Cleveland, Ohio, for ten years and in New York for six years. Mr. Hughes was the teacher of Lawrence Tibbett for a full year in his New York studio. Other artists who have studied with him are Elizabeth Amsden, Marguerite Namara, Claudia Albright and Allen McQuhae.

* * *

Jan Kubelik, Bohemian violinist, appears in a recital on March 6 at the Philharmonic Auditorium under the direction of Merle Armitage.

* * *

Thelma Given, violinist, appears in a recital February 17, at the Philharmonic Auditorium under the direction of L. E. Behymer. Miss Given is a former pupil of Leopold Auer.

* * *

Lucille Meusel, coloratura soprano, is appearing again this season in Los Angeles, with the San Carlo Opera Company. She sings Gilda in Rigoletto and Lady Harriet in Martha when the company stages performances at the Philharmonic Auditorium during February.

* * *

Lester Donahue gives a piano recital February 13 at the Hotel Huntington in Pasadena. The program consists of works by Bach, Debussy, Chopin, Griffes, Ravel and Liszt.

* * *

Edouard Nies-Berger, organist and director of music at Wilshire Boulevard Temple, has arranged musical services by four Jewish composers each Friday night during February. These services are entirely new to Los Angeles and they will be sung by the regular quartet consisting of Blythe Taylor Burns, soprano; Jean Chown, contralto; Henry Selby, tenor; and William Machen, bass. The composers represented are Frederick Jacobi, Jacob Weinberg, Joseph Achron and Abraham Binder. Ernest Bloch's music is the basis upon which the different services have been written. C. D. K.

Yaddo Corporation to Hold Summer Institute of the Theatre

SARATOGA SPRINGS, N. Y.—The Corporation of Yaddo, conducted at Saratoga Springs for the support of American art, announces its authorization for the summer of 1936 of an Institute of Arts in the Theatre. The institute will be held on property owned by the corporation at Triuna Island on Lake George, as a summer school for eight weeks from June 27 to August 22. In accordance with the non-profit-making character of the institution, students' fees are low and attendance is limited. The director of the new institute of theatrical arts is Thomas H. Dickinson, and associated with him are A. Lehman Engel, director of music; Anna Sokolow, director of the dance; Louis Hochonbleikner, director of design; and James Daly, director of productions. Instruction and practice will be given under competent leaders in the various theatre crafts of lighting, scene painting and building, scene design, training in the speaking voice, puppet and mask making.

The Corporation of Yaddo was organized under the will of Mr. and Mrs. Spencer Trask to provide encouragement amid beautiful natural surroundings for the practice of the fine arts in America. It has been in operation for ten years on the Yaddo estate at Saratoga Springs under the direction of Elizabeth Ames. In addition to receiving each year several scores of individual artists, Yaddo in 1931 and 1933 conducted festivals of American music, and another festival is planned for 1936.

Gari Shelton Returns to New York

Gari Shelton has resumed activities in New York following a series of engagements in the Middle West. On January 9 he gave a recital at Eureka College, Eureka, Ill., and on January 16 was presented in recital by the St. Louis Woman's Club. Mr. Shelton spent one month in St. Louis and while there conducted master classes at the Kroeger School of Music.

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New York Concerts

(*Continued from page* 18)

Grace Leslie Grace Leslie, contralto, was heard in recital on Wednesday evening at Town Hall. A tastefully selected program listed as its opening group four songs to the Virgin Mary by composers Grieg, Malipiero, Dunhill and Rhené-Baton. These were followed by German songs of Pfitzner and Hugo Wolf, French items of Debussy and Ravel and a number of offerings by Carpenter, Deis, Harmati, Laura Danziger, Walther and Meta Schumann.

Miss Leslie revealed praiseworthy talent in both vocal production and clarity of interpretation. Her voice is rich and dramatic with a full, round tone especially appealing in the top and middle registers. Miss Leslie demonstrated facility in the articulation of the different idioms found in the compositions of various nationalities. The four songs to the Virgin Mary were sung with a devotion and judicious use of restraint that set them forth as inspired examples of religious music. Her contributions in German were charming, the Pfitzner version of Immer leiser wird mein Schlummer being a notable feature of the evening. Ravel and Debussy proved a happy choice for the contralto and the concluding short subjects were projected with distinction. Miss Leslie's excellent accompanist was Alice Griselle. A large audience attended the concert and applauded heartily.

JANUARY 30

Philharmonic Orchestra Bach's F major Brandenburg Concerto, and Beethoven's Coriolanus Overture and fourth symphony, were the purely orchestral numbers conducted by Arturo Toscanini at the three current Philharmonic concerts of last week in Carnegie Hall.

The *maestro* gave his customary illuminative and compelling interpretations, with especially winning treatment in the gracious symphony and majestic eloquence in the overture.

Robert Casedesus, French keyboard exponent, was the soloist in Brahms' B flat piano concerto, and scored a resounding success with many recalls. He was fully master of the grandiose opus with its broad fundamentals and large variety of moods. Basically a work of symphonic nature, with orchestra and solo instrument in close communion and coordination, the B flat concerto enjoyed a thoroughly stylistic performance from Casadesus, who has at command a voluminous tone, complete technic, and wide resource in contrast and climax. His authoritative delivery was of course companioned by the intensive and musically magnificent affiliation of Toscanini and his aides. This was one of the outstanding piano-orchestra offerings of the present season.

JANUARY 31

Herta Glückmann Friday night's audience at Town Hall heard the New York debut of Herta Glückmann, German contralto, a singer widely known abroad. In an interesting and artistic program she offered Monteverdi's Lamento d'Arianna, Gordigiani's Ogni Sabato, Cleopatra's aria Es blaut die Nacht from Handel's Julius Caesar, numbers by Brahms and further numbers in German by Schumann, Hugo Wolf and Erich Wolff. Her final group was by Tschaikowsky, Rachmaninoff, deFalla, Cimara and Sadero. Miss Glückmann is a singer of dignified and pleasing stage presence. Her voice is of authentic contralto quality, dark in color, generous in volume and of rich texture. Her interpretations were the expression of a deeply poetical nature, sensitive and attuned to many moods and dramatic shadings. She possesses a finely developed sense of style, that indispensable element of polished musicianship. Her able collaborator at the piano was Coenraad V. Bos.

The concert was attended by an audience of near-capacity proportions which displayed its cordial appreciation of the singer's art by sustained clapping. The New York season has been fortunate this year in the number of fine contraltos who have appeared here. Miss Glückmann deserves a prominent place in this vocal category.

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Marcella Geon A program of unusual interest was given at Steinway Hall on Friday night. This was an enlightening recital devoted to the analization of the music and story of Wagner's opera Die Walküre. Marcella Geon, pianist, furnished the musical background and also acted as commentator, explaining the tonal development as she performed it and ellucidating the more poignant scenes, arias of which were sung by her assisting artists, Leonore Heyman, soprano, Luigi Le Bassi, tenor, and Arthur Kent, baritone. The three roles presented by the vocalists were: Sieglinde (Miss Heyman), Siegmund (Mr. Le Bassi), Wotan (Mr. Kent) and Brünnhilde (Miss Heyman).

Miss Geon, aside from being an accomplished musician, was an entertaining speaker. Her ability to impart to the listeners her profound knowledge of the Wagner opus while retaining a manner of easy informality scored heavily. She demonstrated in masterful style some of the prominent intervals in the orchestral score and she supported the singers with excellent accompaniments. Miss Heyman acquitted herself admirably as both Sieglinde and Brünnhilde, while both Messrs. Le Bassi and Kent evoked much applause for their portrayals. The hall held a large crowd and much evidence of enjoyment was apparent.

FEBRUARY 1

Philharmonic Orchestra Concert for Young People The second juvenile audience of the season crowded Carnegie Hall on Saturday morning to hear Ernest Schelling conduct the Philharmonic Orchestra in another concert dedicated to junior audiences. The subject of the occasion was Continuation of Form — The Symphony. Providing the usual visual supplement of slides, Mr. Schelling spoke of the development of the sonata form. An astute and successful lecturer for children, Mr. Schelling's addresses are brief, informative and gilded with humor. There is no patronage or "talking down," and the alertness of his hearers is attested by the quick response of their laughter at some sally, or the chorus of answers which he receives to an occasional question. The orchestra illustrated Mr. Schelling's remarks by playing excerpts from symphonies of five composers—the *adagio-allegro* of Haydn's London Symphony; the *andante* from symphony in G minor by Mozart; *scherzo* from Beethoven's Eroica Symphony; *allegretto* from symphony No. 2 of Brahms; and the *finale* from Tschaikowsky's fourth symphony. This list served to demonstrate both the structure of the symphony and the methods of the different composers represented. Plenteous applause was the order of the morning. The "everybody sing" interlude was the Ode to Washington's Birthday (from Beethoven's ninth symphony, with words by Oliver Wendell Holmes). The general singing was proceeded by the presentation of this number by a chorus from the Hillside Country School.

National Orchestral Association The second matinee of the five which Mischa Elman and the National Orchestral Association (Leon Barzin, conductor) are giving at Carnegie Hall, took place before a numerous assemblage which evidently appreciated the purpose of the series dedicated to the great works for violin and orchestra.

The present program offered three concertos—masterpieces of their kind—by Spohr, in A minor (No. 8, known as the Gesangsscene). Paganini in D minor (Wilhelmj version) and Mendelssohn.

Elman needs no new praise for his art. He has won a unique place in the affections of the public, which adores his solid musicianship, lively temperament, and pulsing, rich-blooded tone.

He gave illuminative accounts of the three concertos and enabled violin connoisseurs to make renewed acquaintance with all the shining facets of his skill and authority. Rousing ovations were celebrated by the popular artist.

He was accompanied with full sympathy and feeling by Leon Barzin, whose young players form an ensemble of amazing earnestness and spirit.

Shura Cherkassky At Shura Cherkassky's piano matinee in Town Hall, there was keyboard performance of a striking order. The artist (just returned from an extensive tour in foreign lands) gave every proof of his right to be considered in the front rank of the younger players of today. Certainly that belief appeared to prevail with the exceedingly large audience, whose turbulent applause brought many recalls and encores to the successful Cherkassky.

He played the F minor prelude and fugue from Bach's well-tempered Clavichord (second book), Liszt's B minor sonata, two Chopin mazurkas and B minor scherzo; Brahms' B minor rhapsody, and capriccios (opus No.'s 1 and 8); Shostakovitch's six preludes; Sibelius' Romance; Dame, and Springtime at the Well, by Yasuji Kiyose; and Liszt's Venezia e Napoli Tarantella.

Cherkassky has developed a truly imposing technic, but better still, he displays serious interpretative bent, and gives his music its just due in style and content.

If the Bach example found him with initial nervousness, he was completely master of himself in the prodigious Liszt sonata, and here the recitalist reached the top of his form and eloquence. He drew the large lines of the work clearly but without rigidity, and he sounded also its drama and sentiment. This was playing that drew spontaneous acclaim.

The shorter works had a wide variety of charm, color, and brilliancy, with the Chopin mazurkas and Liszt Tarantella standing out most prominently.

It is to be hoped that Shura Cherkassky's recognition everywhere else will be as emphatic as it was last week when he faced a group of listeners numbering a large percentage of his critical colleagues.

Anita Atwater Saturday evening at Town Hall found Anita Atwater, soprano, presented in a song list of tasteful selection. Her program opened with Bach's Schafe können sicher weiden and four folk-tunes of Brahms. Miss Atwater was next heard in items of Hugo Wolf, Alban Berg and Grieg, followed by works of Fauré, Koechlin and Obradors. The concluding offerings counted three compositions of Adolf Jensen, one of Percy Grainger and Celius Dougherty's Pied Beauty.

Miss Atwater has a voice of rich and vital quality with a judiciously employed *mezzo voce* of much charm. The limitations of her vocal equipment were apparent at times in the lack of fullness of her top notes and a tendency to mar her sustained tones with inadequate breath control. However, the sincerity and intelligence which characterized her interpretations thoroughly compensated for any technical imperfections in her delivery. Especially effective was L'Hiver (Koechlin), and a Chilean number, an encore, made a delightful impression. Miss Atwater must be commended for her portrayals of German Lieder and for her diction in the several idioms which were called for in the course of the performance. Celius Dougherty distinguished himself as the brilliant accompanist of the occasion and also won laurels as a composer.

FEBRUARY 2

Lotte Lehmann Not many more persons could have been crowded into Town Hall than were on hand last Sunday afternoon for the song recital of Lotte Lehmann, *cantatrice* of the Metropolitan Opera and expert concert vocalist.

There was good reason for the attendance, as it has become general knowledge that Mme. Lehmann is a superfine Lieder exponent, and always gives of her abilities with whole souled enthusiasm and sincerity.

At this recital she confined herself almost entirely to German Lieder, with songs by Beethoven, Mozart, Schubert, Schumann, Brahms, Reger and Blech. The only two numbers not German, were Berlioz' L'Absence and Cimara's Canto di Primavera.

An afternoon of rare experiences fell to the lot of the hearers, both those who chiefly love an appealing voice, and those who prefer to see it also applied with musical purpose and vocal art. Mme. Lehmann was as effective in the lighter vein as she was in the dramatic—to mention only Schumann's Marienwürmchen and Schubert's Der Doppelgänger. After the last-named, the singer had to add two further Schubert songs as encores, Gretchen un Spinnrad and Ungeduld. A brace of encores followed also the Schumann group.

A jubilating audience fêted Mme. Lehmann long and royally at the end of the recital. Erno Balogh, as usual, was her piano accompanist.

(*Continued on page* 31)

Organist Bases Material for Travelogues On Annual Journeys to European Shrines

Dr. William C. Carl Tells of Colorful Musical Scenes Which Inspired His Series of Illustrated Talks

Musical Travelogues is the general title which Dr. William C. Carl has given his series of descriptive talks on the European Music Festivals.

"In these talks," said Dr. Carl, "I try to depart from the beaten path of guide-book information and give intimate sketches and a glimpse of the inner life of the people one meets and hears. For example, look at Salzburg, Mozart's birthplace, that quaint village in the Austrian Alps, which quickens to life for the annual period of the festival, and then sinks back into quiet for the rest

THE WORCESTER CATHEDRAL at Worcester, England. (From an original drawing by Frederic A. Barribal.)

of the year. Music perhaps unsurpassed anywhere is given there, and the artists live in the town or nearby while rehearsals and performances are going on, dress in the Tyrolean costume and enjoy the simple life found there."

Dr. Carl describes a visit to Mozart's birthplace, the little house where he wrote The Magic Flute, and then the festival performances in the theatre, the Mozarteum, the Cathedral, the Serenades in the Court of the Archbishop's Palace by candlelight, the Reinhardt plays in the open air, and the operas in the Natural Theatre in the Mirabell Gardens.

Famous European Festivals

"In Munich, the Prinz Regenten Theatre for the Wagner Operas and the Residenz Theatre in the Royal Palace for the Mozart operas, where Mozart conducted, are each 'visited.' Bayreuth, with its Festspielhaus and the haunts of Wagner, are naturally included and spoken of in detail.

"For the Bach Festival, the St. Thomas Church in Leipsic where Bach played and conducted is visited and musical events described; also the St. Marien Church in old Lübeck, both rich in memories of the great cantor.

"The Three Choirs Festivals in England are among the most interesting, I feel. The programs show a fine catholicity of taste, including new works by native composers, written especially for these events and produced for the first time. Such men as Elgar, Vaughan Williams, Gustav Holst, Arnold Bax and George Dyson have done much to enrich the programs. The outstanding work at the last festival was Dr. Dyson's Nebuchadnezzar, of which I recently conducted two performances in New York, the premiere of the composition here.

"The Haslemere Festivals, devoted to ancient music played on the instruments for which it was written, and the Leeds Festivals are also covered. Also, the Queens Hall Popular Concerts, London, the Albert Hall recitals, and the Shakespeare Festival at Stratford-on-Avon (Shakespeare's birthplace)."

Talks on Cathedral Music

Dr. Carl also gives talks on Cathedral Music of England, Germany and France, having spent much time in each of these countries and being intimately acquainted with the music and those who perform it. Another subject is his Travelogue-talk on the Organists of France. He recounts reminiscences of personal acquaintances with Franck, Guilmant, Saint-Saëns, Widor, Salomé, Gigout, Boellmann, Bonnet, Vierne, Dallier, Tournemire, Marechal. Samuel Rousseau, F. de la Tombelle and Theodore Dubois.

Among the groups who have heard Dr. Carl are the American Organ Players Club, Philadelphia; St. Wilfred Club, New York; the Ladies Music Club, Philadelphia (two appearances); the Thursday Evening Club, New York; National Association of Organists, Camden, N. J.; Anniversary of Music Clubs, Montclair, N. J.; the Union-Essex Chapter, American Guild of Organists, Elizabeth, N. J. (two appearances); the Alumni Association of the Guilmant Organ School, New York, and the College Girls Club, New York. Dr. Carl is in demand for these travelogue-talks, and many engagements are booked ahead. S. T.

Guiomar Novaes at White House

Guiomar Novaes, Brazilian pianist, sails for her home in Sao Paulo February 8 on the SS. Northern Prince. Mme. Novaes played at the White House before President and Mrs. Roosevelt on January 28 in the East Room after the dinner for the Supreme Court. Her program consisted of a Chopin group, Liszt's Hungarian Rhapsody No. 10 and the suite, Children's Scenes, written by her husband, Octavio Pinto, and inspired by their own two children, Anna Maria, twelve years old, and Luiz Octavio, seven. The following day the Brazilian Embassy gave a reception for her which was attended by one hundred guests. The pianist will return to this country again next autumn for a coast-to-coast tour.

All-Jacobi Program Presented

A program of the works of Frederick Jacobi was given on February 5 by the Composers' Forum-Laboratory at the New York headquarters of the concert division of the WPA. The Modern Art Quartet opened the program with the string quartet on Indian Themes. Louise Taylor, soprano, sang four songs, with the composer at the piano. Two movements from the concerto for cello and orchestra were performed by Eleanor Aller, cellist, with Mr. Jacobi again at the piano. He played the second piano in the last number, concerto for piano and orchestra, with Irene Jacobi as soloist.

On February 9 Mr. Jacobi's cello concerto is to be played at the Hartford Festival by Miss Aller, who is a student of Felix Salmond at the Juilliard School of Music, New York. Mr. Jacobi will conduct.

Rafaelo Diaz to Wed Alice Atherton Wilson

Rafaelo Diaz, tenor of the Metropolitan Opera, is to be married to Miss Alice Atherton Wilson, daughter of Mrs. Frances M. Wilson of New York and Montecito, Calif., and the late Harry Peyton Wilson, public utilities executive. The marriage is announced to take place in a few months at the bride's home in Montecito. Mr. Diaz, who became a member of the Metropolitan roster of tenors several years ago, has not appeared actively on the stage of the opera house for the last few seasons. He is in charge of the Diaz Tuesday Afternoon musicales, an annual concert series, held at the Waldorf-Astoria, New York.

Elizaveta Lukascheva's Costume Recitals

Elizaveta Lukascheva is a young Russian mezzo-soprano who has sung many recitals in New York for clubs and other singing societies. Her most recent appearance was as guest artist at a concert given at Aeolian Hall, New York, by Isidor and Anna Strassner on January 31.

ELIZAVETA LUKASCHEVA

Born near the River Volga in Russia, Miss Lukascheva came from a family of music lovers. She studied the violin as a child. Seven years ago, after the death of her parents, she came to the United States and during the past two years has studied voice with Beatrice Lohre. Since then she has made excellent progress. Miss Lukascheva sings fluently in a number of languages, and her programs given in costume have found particular favor.

French Artists' Concert to Aid Lycée Français of New York

The endowment fund of the Lycée Français de New York, under the auspices of the French Consul General, will benefit by a gala concert by French artists on February 16 at Carnegie Hall, New York. The event enlists the patronage of the French Ambassador in Washington and the United States Ambassador in Paris. Artists to appear are Lily Pons, Lucienne Boyer, Leon Rothier, Barrere-Salzedo-Britt, Robert Casadesus, Maurice Jacquet and Louis Hasselmans.

Constance Henry Beauer Recital in Philadelphia

Philadelphia, Pa.—The Constance Henry Beauer Interpretative Piano Recital, the first of a series, to be presented here by Mme. Beauer, founder of the Franz Liszt Academy of Musical Arts, of Wawa, Pa., will have solos and ensembles presented by the following young artists: Elsie H. Wilson, Margaret Burnley, sopranos; Mildred Sizer, contralto and trumpeter; Doris Wilford, coloratura soprano; Charles Hayes, baritone; Onolee Jones, cellist; Estoy Reddin and Velma Ness, pianists. R. W. F.

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Music of Proved Value—What Is It?

(*Continued from page 6*)

than just eccentricity to be claimed to its credit.

Thus one might venture to pronounce Honegger's Pacific 231 and Rugby just museum oddities, while the some composer's King David is clearly made of sterner stuff. Delius and Sibelius, with their quiet sincerity, directness, and scorn of mere passing fads, stand a better chance of life in 1985 than Respighi with his showy orchestration. The former touch the heart and feed the soul, the latter merely dazzles, even though he dazzles in a fascinating way. To come closer home: Compare John Alden Carpenter's Skyscrapers with his Tagore Songs and Sea Drift. The first belongs only to the United States, and only to metropolitan United States, in fact, chiefly to noisy Chicago; its time is that of the Jazz Age—the cock-sure days of "endless prosperity." Just as we laugh at the bustless, the drooping mustaches, the stereoscopes, the "parlor organs," and the Home Sweet Home wall-mottos of the Gay '90's, so will our grandchildren make fun of our "stupendous" moving pictures, our night clubs, our automobiles, and our primitive airplanes. And the music bound so extremely closely with our age will interest them no more than Kuhnau's Bible Sonatas, Rubinstein's operas, or Raff's symphonies interest us.

But the latter two Carpenter works are not bound body and soul to the spirit of any one decade or any one geographical limit; will they not bear repetition longer?

When music is too closely connected with the spirit of one age, it dies with that period;; that which is more universal stands as a monument to the age of its creation in later generations.

The True Test

Another statement one can make with certainty is that all music which is genuinely enduring, but which was once of a strange idiom, accomplished its effects by legitimate musical means. Those who write fugues for percussion instruments alone and ballets which include airplane motors and factory whistles in the orchestra are being merely clever—just that and no more. Such eccentricities are a means for easy publicity and of getting one's name on the tip of superficial tongues, but not of moving people deeply; significant music is born more naturally and less self-consciously.

All radicals of yesteryear grew logically from the past; Haydn begat Mozart, Mozart begat Beethoven, Beethoven begat Wagner, Wagner begat Strauss and his brethren. But there are some composers who profess to have no ancestry—their style and methods of composition are "entirely new" and show the influence of no other composers. Their music usually goes the way of all other freaks. All art is a process of evolution, not of suddenly bursting into full-grown life, Minerva-like, at spasmodic intervals.

The Future Unpredictable

No one can predict the future and prove his accuracy at the time, but it is only possible for the life of music to go on by gambling with new creations. Doubtless more than one recent work at whose early death the moss-backs rejoice has never had a really fair chance to live. No composition can prove its value unless it is allowed to be heard, yet there are those who would never have novelties performed. They do not seem to see that the death of the entire art could be the only possible result if their policy were universal.

Gambling on Posterity

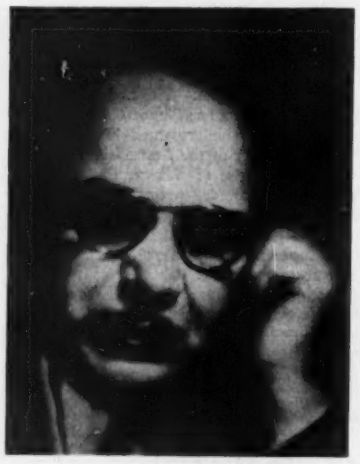
Let us take an example of the imaginary application of such a policy in the past. Let us go back to the day when Beethoven wrote the last note into the score of his fifth symphony. Although later developments will prove it to be undoubtedly the work of a master hand, it has as yet had no chance to prove its greatness and we do not know that it is really a "classic."

Let us suppose that Beethoven takes his score to an able conductor and asks him to perform it. "But Mr. Beethoven," says the conductor, "I can't play your symphony. The audiences don't want to hear your music, they want to hear something that hasn't so much queer stuff in it—something of proven value. I don't know whether this is music that will live or not. Suppose I were to play it and twenty years from now it should turn out to be non-enduring and forgotten; then where would my reputation be?" All other conductors to whom Beethoven appeals make the same reply.

Had this happened, there is only one possibility—that Beethoven's almost too famous fifth symphony would be unkown today—merely a title marked "in MS." in the list of his works. And if the novelty-cowards of today have their way, the same will happen to all the fifth symphonies of the future.

Giacomo Bourg Active as Vocal Teacher and Writer

Giacomo Bourg, formerly of Vienna, Warsaw and St. Petersburg, began his career in those cities, singing in recitals, concerts and opera. Coming to the United States, he appeared in concerts extensively, covering a



GIACOMO BOURG

large portion of the country. He is now engaged in writing a book, Musical Reactions. Mysticism in Music is discussed in the text which also propounds the query, Are Singers In Tune With the Infinite?

Resident in America for twenty-two years, Mr. Bourg is established as instructor of many present and past concert and oratorio singers of prominence. Among them are Dicie Howell and Mildred Rose, sopranos; Amy Ellerman, contralto; Mme. Lindgren, former Swedish soprano of the Chicago Opera; Henry Parsons, English tenor; Bernhard Olshansky, baritone (recently deceased); Lucca Botta, former tenor Metropolitan Opera; the operatic tenor Aronson; Milton Moore, American baritone; Norman Jolliffe, bass-baritone and Enzo Serafin, Italian tenor and sculptor.

In a recent interview Mr. Bourg said "In my teaching I lay stress on the traditions of singing Bach, Haydn and Mozart and the classics; on the correct interpretation of the romanticists, Schubert, Schumann and Brahms, and on the standards imposed in singing operatic roles." F. W. R.

Jean Buchta Addresses Harmony Guild

Eighteenth Century Precision, from the series of The Evolution of Form in Music, was the title of Jean Buchta's talk at the January meeting of the Harmony Guild of New York. To illustrate her subject Miss Buchta played a sonata in A major by Etienne Mehul, in which both the old binary and the more modern ternary forms are used, and by means of charts her audience was enabled to follow the formal structure. Because of the illness of Angel Agnes Donchian, an artist member who had planned to give a program of her compositions, Harry Allaire, pianist, performed some of his compositions for the piano. He was assisted by Lily Nyeboe, violinist, and winner of the guild's 1934-35 scholarship, who played his prelude. Miss Nyeboe also played Orientale by the Russian composer Cui. Ann Gunschel, soprano, another artist member, sang Hear Ye, Israel from Handel's oratorio Elijah creditably, concluding the program with two songs, Why and A Litany by Harry Allaire.

Owing to the unusually fine talent displayed among the contestants for the 1936-37 scholarship, the judges found it difficult to arrive at a decision as to the winner. Meanwhile Jean Buchta has generously offered to give a free course in analysis and composition to the remaining five young artists who are awaiting the final decision. E. G.

Skilton's Indian Dances Complete Twenty Years of Orchestral Performances

In these days when American Indian music is often considered by critics as a past issue, it is interesting to note that the Two Indian Dances by Charles Sanford Skilton are still maintaining a place in the orchestral repertoire, twenty years after their first performance in 1916 by the Minneapolis Symphony Orchestra under the late Emil Oberhoffer. During 1935 they were performed by the following orchestras; Woman's Symphony of Chicago; Civic Symphony of Duluth, Minn.; Chautauqua and the Oklahoma University. In addition, the War Dance received two performances at the summer popular concerts of the Boston Symphony Orchestra, (an annual occurrence) and closed an orchestral program at the Worcester (Mass.) Festival.

Another Indian work of Skilton's, the Suite Primeval, received its twenty-fifth performance by the Denver Civic Orchestra, the fifteenth symphony orchestra to present the composition.

Antonio Lora Heard in Joint Recitals

On January 13 Antonio Lora, pianist-composer, appeared in joint recital with Edna Weese, soprano, before the Chaminade Club of Hackensack, N. J. Two groups of Mr. Lora's compositions were included on the program. Miss Weese also sang several of Mr. Lora's songs in a costume recital before the Ex-Presidents Club at the Neighborhood House in Brooklyn, N. Y. Miss Weese is to be soloist with the Mendelssohn Choir of Pittsburgh, Pa. (Ernest Lunt, conductor) in Bach's B Minor Mass.

Antonio Lora and Aurelio Giorni gave a program of two-piano music at the home of Mrs. Garrish Milliken on January 19. Among the works performed were Lora's Valse and Giorni's Allegro, both for two pianos. Mr. Lora is scheduled for an NBC Guild program of his own compositions in February. On this broadcast (over WEAF) Miss Weese will be the assisting artist.

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Prague Applauds Music of Variety

(Continued from page 5)

The operetta novelties put on, were unimportant and offered us small pleasure. It is difficult to understand the public's enthusiasm for King With the Umbrella (Benatzki), Venus in Silk (Stolz), and Commander Hill, the shallow score of which latter ranges from Lanner to Lehar. Herbert Popper, a young and talented newcomer, threw heart and soul into the thankless task of conducting these numbers.

Three Virtuosos

Lambos Callimahos, Greek flutist, is one of the great exponents of the instrument. A program of Platti, Leclair, Rameau, Hasse, Byrd, and Bach, was interpreted with technical brilliancy and stylistic finish, well deserving of the enthusiasm which the auditors expressed. Anna Speckner, accompanist, excelled in an effective piece for cembalo, by Samuel Scheidt.

Bernard Kaff, pianist, was called by the local press, "a young Rosenthal." Indeed, the debutant disclosed eminent dexterity in difficult numbers by Chopin, Prokofieff, Ravel, and Smetana. Beethoven's Waldstein Sonata however has been known to reveal greater depths.

Under the auspices of the British Council for Relations with Other Countries, a successful recital was presented by two English artists. Lionel Tertis, violist, was admired for the volume and pliability of his tone and surety of bowing. Clifford Curzon, accompanist-pianist, was at his best in pieces from the Schubert Moments Musicaux.

Duo Pianists

The Society for Literature and Art presented an all-Busoni concert, the program featuring Busoni's three magnificent compositions for two pianos. After introductory remarks by Leo Kestenberg, Friederike Schwarz and Ernst Latzko played, with verve and artistry, the Fantasia Contrapunctistica, improvisation on the Bach chorale, Wie wohl ist mir, and the Duettino Concertante according to Mozart. Unfortunately the concert was poorly attended.

The fellows of the German Chamber Music Association, acclaimed Rudolf Serkin and Georg Szell—artists of superb manual attainments. The climax of the program was their presentation of variations (op. 23) by Schubert, and variations and fugue (op. 86) by Reger, achieved with prodigious precision and brilliancy.

New Dancers

Many dancers have lately appeared here, among them Camilla Steinhardt, Gertrud Kraus (Vienna) and Susi Thelen, Mila Dushek, Vlasta Knap, and Hilde Ledere, of the German Theatre. An event was the appearance of Harald Kreutzberg, who again won admiration for his inimitable choreography. Valeska Gert, and Trudi Schoop and her excellent troupe, also appeared, the latter enchanting a packed house.

Conductor's Debut

The Czech Philharmony introduced Vittorio de Sabata, Scala conductor, in a badly arranged program, conducted with bravura and special liking for "effects." Between overtures and symphonic poems, Jarmila Novotna sang with charm, songs by Haydn, Smetana, and Charpentier.

Under Vaclav Talich, the Philharmonic Orchestra played Dvorak's Slavonic Dances and his Requiem, with Julia Nessy, Marta Krasova, Josef Riavec, and Rudolf Watzke, as soloists. An interesting all-French program comprised Psyché (Franck), Symphonietta (Roussel), symphony No. 2 (d'Indy) and the first local hearing of Mouvement Symphonique (Honegger). The novelty of a Czech list, including works of Stamitz, Ostrcil, and Fibich, was Martinu's tuneful piano concerto, played with brilliant finish by Ruda Firkusny.

Walter Thrills

Commemorating the seventy-fifth anniversary of Mahler's birth and the forthcoming twenty-fifth of his passing, the Philharmony presented two concerts of its projected Mahler Cycle. Bruno Walter surpassed himself in a grandiose performance of the second symphony, Marta Krasova singing an effective Urlicht. The third symphony, led by Alexander Zemlinsky, suffered from technical deficiencies.

New Bartok

The outstanding feature of the three programs offered by the Kolisch Quartet was the fifth quartet by Bartok, the work being new to Prague. Both the novelty and the old favorites interpreted were warmly approved.

Assisted by Willibald Jirtschak, clarinetist, the Prague Quartet made the best it could of Smetana's second quartet and the clarinet quintets of Mozart and Reger. Four weeks later the same ensemble threw a large audience into ecstasy with a brilliant interpretation of Janacek's second (Intimate Letters) quartet.

A copious selection of modern music was made for a concert of the German Chamber Music Society, Felix Petyrek, Casella, Jeletz, Bartok, and Krenek, being the composers, soprano Mali Trummer and pianists Eugen Kalix and Ernst Latzko, the protagonists.

The Manzer Quartet introduced string quartet (op. 15) by Dohnanyi, followed by piano pieces by Veidl, Seidl, and Beethoven, played by Franz Langer, who also supplied the keyboard support in the Brahms quintet (op. 34).

LOIS BANNERMAN

gave a recital on January 28 at the Community House in Bay Shore, N. Y., for the Brightwaters Music Club and the Thursday Morning Music Club of Bay Shore. On February 2 she played the introduction and allegro by Ravel with Phyllis Mansfield at the piano in a recital at the McIntosh Studios in Rockville Centre, N. Y. February 10 she was engaged as guest artist for the Athena Club of Freeport, N. Y.; May 5, she gives a joint recital with Frederick Wilkins, flutist, at Somerville N. J. Miss Bannerman won two awards this season, one from the MacDowell Club of New York, the other offered by the Madrigal Society of New York. Both organizations presented her in New York recital.

New York Concerts

(Continued from page 28)

Music Guild Concert The Music Guild presented its regular weekly Town Hall concert to a large and demonstrative audience on Sunday afternoon. Leonard Liebling, again assuming his role of commentator, brought forth as the performing artist of the occasion Ray Lev, talented young American pianist. Miss Lev's interesting program held Bach's organ prelude and fugue (Liszt transcription), a César Franck prelude, chorale and fugue, Intermezzo (op. 76, No. 4), and Rhapsody (op. 79, No. 1) (both of Brahms), Granados' Plaintes Ou La Maja et le Rossignol, Dohnanyi's Concert Etude (op. 28, No. 5), and two works of the American composer, Jacques Miller, bearing the titles Impromptu Elegante and Scherzo Miniature (the last named a first performance).

Mr. Liebling's talk contained many facts pertinent to the authors of the music offered, touching upon the tireless industry of Liszt, who, in addition to his many piano compositions, orchestral works and songs, produced an appalling number of transcriptions. An intimate story relative to the tragic death of Granados was told, and Jacques Miller was praised for his contributions and for his courage in labelling his opus an Impromptu Elegante.

Miss Lev scored heavily with her listeners, revealing musicianship, a fine technic and rare interpretative ability. Her touch is one of power, but never wanting in control or failing in the development of tonal contrast. Her conception of Bach and Brahms proved her to be of serious nature, eager to give her utmost in portraying the mood and intent of these masters. Much hearty and well deserved applause was accorded Miss Lev.

Willard MacGregor Town Hall offered as its attraction for Sunday evening Willard MacGregor, pianist, in a colorful program. The printed list contained a Mozart sonata (K. 330, C major), Mendelssohn's prelude and fugue in E minor, Beethoven's sonata (op. 110), four etudes and the nocturne in E major of Chopin, Ravel's popular Ondine and Pavane pour une enfante défunte and two Debussy works, Feux d'artifice and L'Isle Joyeuse.

This pianist played with warmth and feeling and drew from his instrument effects rich in tonal beauty and carefully studied interpretation. A technic equal to the intricacies of rhythm, analyzation of thematic material and projection of musical ideas was disclosed together with a mature understanding of the music at hand. Brilliant was the Mozart sonata, thoroughly delightful the Mendelssohn item, while the Beethoven sonata set a high standard as a reading of devotion with carefully expressed contrast of movements. Lovers of Chopin found much charm in Mr. MacGregor's treatment of the etudes and nocturne. The modern harmonization and delicate mold of the Ravel and Debussy subjects were set forth in admirable fashion at the hands of Mr. MacGregor and aroused further praise among his listeners. The audience, of good size and appreciative disposition, gave Mr. MacGregor sincere applause.

Ralph Wolfe in Recital

On January 24, Mrs. Ira M. Younker presented Ralph Wolfe, pianist, in a recital at her home on Park Avenue, New York. Mr. Wolfe's brilliant style of playing, as revealed in a program of Beethoven, Brahms and Chopin, aroused the enthusiasm of his audience and encores were requested. E. H.

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Paris Roster Contains Brilliant Events

(Continued from page 5)

frankly do not like, though I thought our duettists played it admirably. They also shared the applause with the composer, who after allowing himself to be urged for a sufficient length of time, finally rose and bowed his acknowledgments. As to Brahms and Franck, Yehudi and Hephzibah had both of these carefully worked out, neatly phrased, and stamped with laudable oneness of purpose. The audience went wild, and then Hephzibah and Yehudi played four or five encores, each more delightful than the other.

More Virtuosos

Young Paul Makanovitzky played the Brahms violin concerto with the Colonne Orchestra, Paray conducting, and played it very well indeed. Grown in style and finish, he has a more authoritative technic than he demonstrated on former occasions. If I were Paul's master, Jean Galamian, I should be happy as a clam over the boy's advancement and success.

The Héroïque Society and the Salon des musiciens français jointly gave a celebration in honor of Henriette Renié, harpist. In the course of the evening (the affair was under the presidency of Georges Huë) Maxime Thomas, secretary and founder of the Héroïque, awarded Mlle. Renié the gold medal which at rare intervals the society proffers to masters of music. This was followed by a program performed by Mlle. Renié, the list consisting almost entirely of compositions by herself. In one of them, a remarkable concerto for harp, she was accompanied by a string orchestra, under M. Thomas.

Pianist Orloff was overtowering in the Rachmaninoff concerto (No. 2) which he interpreted with the Lamoureux Orchestra, M. Bigot at the helm. Not many concertos make, at one and the same time, such a direct appeal to ears, emotions, and intellect, as this one does, and in every point, Orloff was flawless. The tone was ravishing, the melodies were sung with poetic (Slavic poetry) sentiment, the form of the composition and its every technical idea were ever in clear evidence.

Per la Voce

Euphonia, an "international association for the study of phonology, the development and perfecting of the vocal and verbal arts, direct or microphonic," is agitating the timeweary decadence-of-singing question. The object of the society's first seance the other evening (Pleyel Hall) was to announce the organization's effort for a renaissance of vocal art—an interesting objective, provided one believes that vocal art is dead and in need of being resurrected. Dr. Wicart, throat specialist and author of a number of books on voice, gave a talk in which he looked over the vocal situation and indicated its cure (I heard a voice teacher near me remark that the Doctor's voice needed "placing") and then proceeded to prove that singing is very much alive, by bringing out Fanny Heldy, Nika Monastri and René Maison, and making them sing.

Plated Song

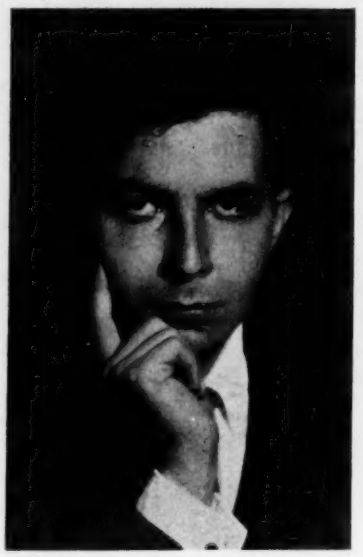
The Caruso disc (Agnus Dei by Bizet) which the late tenor recorded to piano, and which has been re-enregistered to orchestra accompaniment, is not the popular singer at his best. Recondita armonia, from Tosca, however, brings out his voice in all its luscious, impassioned quality. Another treasurable new record is Wanda Landowska's playing on the harpsichord of some pieces by Rameau: Les Sauvages, Menuet Majeur, Menuet Mineur, Les Tricotets, La Poule, and La Joyeuse. I can never cease marvelling at Landowska's technical wizardry, uncanny sense of rhythm, and genius for tone color. Menuhin fans will rejoice in the Paganini concerto in D, as performed by Yehudi and the Paris Symphony Orchestra, Monteux conducting. To ordinary mortals, the work spells insurmountable difficulties, to Yehudi it seems second nature. The reverse side of the last disc is Perpetuum Mobile, by Novacek, now recorded with orchestra accompaniment. A brilliant show piece, it never fails of brilliant effect whenever Yehudi shows it.

Creations

Now, if I were clever Simon Snooper, I would get off something akin to, "Heigho, sweet creatures, Papa Paris Editor has had a terrific week keeping up with all the foregoing, but don't worry, my dears, there is still a lot more to come."

What a predicament: my space is gone, and I have not even begun to mention the first auditions which have lately kept us all on the jump. And you may not know that writing about first auditions in a town where they do an inordinate amount of that sort of thing, is not easy.

If you analyze one work and not another, you have the last-named feeling slighted. If you analyze all of them, nobody will read the entire article. If you refuse to analyze any of them, you get Hades for saying nothing, and people write sassy letters and accuse you of everything imaginable. The pieces now clamoring for attention are:—Trio (Davidov), trio (Gretchaninoff), trio (Kovalov), Cinq Petites Pièces (Weprik), polka and fugue, from Schwanda (Weinberger), Trois Chorals, for piano and orchestra (Borchard), violin concerto (Konstantinoff), Trois Visions de la Nature (Marc), Mallorquina, for horn and orchestra (Gaillard), Trois Ballades Françaises (Helene Roget), trio (Migot), Humilis, six poems for voice and piano (Jean Langlais), Interludes for four horns (Daniel Leseur), sonatine, for piano (Henri Martelli), and Primevère, for voice and piano (Claire Delbos). The mere list ought to be enough. If not for you, it certainly is for me.



EDWARD KILENYI,
pianist, who has played orchestral engagements in London, Liverpool, and Manchester, under Sir Thomas Beecham, and who is now appearing in concert on the Continent. His Paris recitals this season include one with the Conservatory Orchestra.
(Photo by Studio Iris, Paris)

Recent Engagements of Mary Hopple

Mary Hopple, contralto, is fulfilling many re-engagements this season. On February 13 she is to be soloist with the Orpheus Club of Cincinnati for the second consecutive season and on February 16 gives a recital at the University of Kentucky for the third consecutive year.

She was also re-engaged by the Orpheus Club of Ridgewood and Newark, N. J. (Frank Kaschau conductor); and the Operatic Club of Montclair, N. J. (Julius Zingg, conducting), where she sang in the Vagabond King. Miss Hopple's recording of Stride la vampa from Trovatore, which she made for Metro-Goldwyn-Mayer is heard in the motion picture A Night at the Opera. She recently was soloist with the Ars Musica Guild of Flushing, N. Y., of which Stuart Ross is conductor, and sang the Bach Christmas Oratorio directed by Jessie Craig Adams. Mary Hopple is under Concert Management Vera Bull Hull.

Charlotte Boerner Sings in New Rochelle

Charlotte Boerner, soprano, was guest artist in connection with the recent annual installation of officers ceremonies of Huguenot Court, Order of the Amaranth, at Masonic Temple, New Rochelle, N. Y. With Lois Townsley at the piano, Miss Boerner sang the Strauss Serenade, an Old English pastorale, the Jewel Song from Faust and, as an encore, The Trout by Schubert. On February 8, Miss Boerner is to be heard with the Mozart Club at the Hotel Astor, New York.

Jean Fardulli's Concert Schedule

Jean Fardulli, Greek baritone, is fulfilling a number of concert engagements. On January 17 he sang for the Greek Society at the Hotel Commodore, New York, before 3,000 persons, giving a program of operatic arias and folk songs. He was accompanied by a small string orchestra. A day or two previously, he sang a program of American songs at the Hotel St. Moritz, New York, with the assistance of two pianists, Messrs. Del Monte and Ladlow. On February 10, Mr. Fardulli is to appear in Philadelphia, on February 22 in Washington and on February 24 in New York. In the early part of March the singer is booked for a concert in Boston under the auspices of the American and Greek Singing Society and on April 4 he sings in Montreal. April 26 brings another New York appearance. A short time after that Mr. Fardulli will fulfill several concert engagements in the Middle West.

Leonard Treash Heard in Ohio Recitals

Zanesville, O.—On his recent tour of his native state, Ohio, Leonard Treash, bass-baritone of the Curtis Institute faculty and soloist with the Zoo Opera Company and the Philadelphia Opera Company, appeared in concert in Marietta, Cincinnati and Zanesville.

Mr. Treash has a voice of remarkable range, rich timbre, together with a breadth of understanding and a fine musicianship; added to this is an engaging personality which makes him a favorite with his audiences.

His program here included arias from Bach, Handel, Thomas, Mozart, and Wagner, songs by Schubert, Brahms, Strauss, Fauré, Rachmaninoff, and others of the modern school. However, his singing of Negro spirituals such as Go Down Moses, De Ol' Ark's a-Moverin', and the recent hit from Porgy and Bess by George Gershwin, I'se Got Plenty ob Nuttin' created a furore.

D. M.

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BALTIMORE.—The opening concert this season of the Peabody Students' Orchestra, held in the concert hall of the Peabody Conservatory on January 29, brought a performance of the fifth symphony of Beethoven, as well as of compositions by Weber, Max Bruch, Bizet, Tschaikowsky and Louis Cheslock. Two advanced students of the conservatory were soloists with the orchestra, which Gustav Strube conducted. They were Lansing Hatfield, baritone, a pupil of Frank Bibb, and Nora Jean Statland, violinist, a pupil of J. C. Van Hulsteyn. A feature of the concert was the performance of the Symphonic Prelude of Mr. Cheslock, conducted by the composer, who is a member of the Peabody Conservatory faculty and one of Baltimore's leading musical authorities. The orchestra is a major activity of the conservatory, as it is regarded as furnishing the students with experience in playing together and providing them with an opportunity to become well grounded in symphonic literature.

Daily examinations were held at the Peabody Conservatory of Music to complete the enrollment of students before the beginning of the second semester, February 1. The examinations were conducted by Otto Ortmann, director of the conservatory, and Virginia Blackhead, superintendent of the preparatory department.

David Mannes School (Westchester Branch)

NEW ROCHELLE, N. Y.—Musicans on the faculty of the Westchester County branch of the David Mannes Music School of New York City are being heard at several Westchester women's clubs through January, February, March and April. The school has its Westchester headquarters in New Rochelle, with Ralph Wolfe as director.

On January 27 Marie Powers, pianist, Jean Schneider, cellist, and Edgar Williams, violinist, presented a program of Beethoven, Haydn and Mendelssohn music for the Parent Teachers Association of the William Wilson Junior High School in Mt. Vernon. Mrs. Waller V. Morgan is chairman. Dr. Hugh H. Stewart, principal of the A. B. Davis High School, delivered an address.

Yella Pessl, pianist, will play for the Alumnae Association of Theta Gamma of White Plains on February 3. Mrs. John H. Crider is chairman.

Katherine Hamilton, violinist, and Emilie M. Harris, pianist, are to play for the Juniors of the Contemporary Club of White Plains at the club house, February 11. Mrs. Raymond Howell is chairman.

On February 19, Miss Hamilton and Miss Harris plan to present another musical program before the Westchester Women's Club of Mt. Vernon. Miss Powers, Miss Schneider and Mr. Williams will play during the assembly programs of the Memorial High School in Pelham, February 25, and on March 4 and April 25 faculty members of the Westchester branch of the David Mannes Music School are to be heard at the Portchester High School and the Westchester Supervisors meeting at Yonkers.

New York School of Music and Arts

Ralfe Leech Sterner presented a varied program on January 30 at the New York School of Music and Arts, when eight young students appeared for the first time. They included Victoria Enick, a soprano with a beautiful dramatic voice, heard in Gipsy Love Song. Carolyn Shifman is a violinist of promise, and Gilberte Bartalena has a fine dramatic soprano voice, which was applauded in two arias. Nicholas Mauro, violinist, pleased his hearers, and Ethel Gundersen was outstanding, her performance of Chopin's scherzo in B flat minor having the necessary technic and temperament. James Watson, pianist, created a stir by his playing of Debussy's Minstrels; he achieved the inner meaning of this spontaneous outburst of descriptive music. Elva Fenner, soprano, sang a Chadwick song excellently, and Beatrice Kolis sang songs by Grever and Friml with a voice characterized by clearness and expression. Margaret Trelawny Sterner played all accompaniments in efficient manner. A large audience attended. F. W. R.

Cornish School

SEATTLE, WASH.—A new aspect in the field of practical artistic education is being opened to Western students and professional artists this month with the announcement of the addition to the Cornish School of Seattle of a completely equipped radio broadcasting and recording studio for student and artist use.

The studio, which came as a gift from one of Seattle's philanthropists, is said to be the most modern and complete of its type in the West. Training for professional musicians, conductors and singers will be offered as well as radio coaching and repertoire building, preparation for screen voice tests, effects, program building and complete preparations for commercial broadcasts. In addition training will be given for announcers and speakers and dramatic presentations for radio use will be worked out with both the amateur and professional students. A course is also planned in continuity writing and radio directing, to cover the entire field of commercial broadcasting.

STUDIO NOTES

DORNAY-CULP

Despite the sub-zero weather, a large and appreciative crowd filled the Dornay-Culp Studios (New York) on January 27 on the occasion of the third Soiree Intime of the season. The featured soloist of the evening was Lucille Manners, concert and radio artist, who sang to the delight of the audience an interesting program of songs, ranging from Brahms, Hugo Wolf, Erich Wolff, Debussy and Fauré to Massenet, Wintter Watts, Robert Braine and Ernest Charles.

Besides a beautiful voice and a highly developed vocal technic, Miss Manners impressed his listeners through interpretative talents. The singer, entirely trained by Louis Dornay and Betsy Culp, will again be heard on the weekly program of the Cities Service Company during the temporary absence of Jessica Dragonette.

The ensemble of solo voices made up of the artist-students, Grace Albert, Gladys Lasher, Lois Suitt, Dorothy Kirsten, Hope Kappes and Helen van Coutren, was heard to advantage in works by Lully-Borodin, Debussy and Schubert, and French, German and African folksongs. Betsy Culp again contributed splendid accompaniments.

G. N.

KATE S. CHITTENDEN

Kate S. Chittenden spoke on the work of Domenico Scarlatti, several expert pianists played, phonograph records were heard, and Margaret Dooley, soprano, sang little-known songs on a program devoted exclusively to Scarlatti, "the Italian Bach," at the Chittenden Studio, New York, on January 30. Miss Chittenden's informal discussion was full of information regarding this composer, for during the course of an active life she has gathered material of import; her manner of imparting it is unique. Of the pianists who took part special praise is due Emile G. Stehli and Geraldine B. Farley, Florence Hubbart closing with an excellent performance of the Cat's Fugue. Remaining pianists on the program were Elizabeth Stieglitz and Elizabeth Guion, and the records heard were by Landowska and Iturbi. An audience of good size enjoyed the concert.

F. W. R.

SIBYL SAMMIS MacDERMID

On January 25, Sibyl Sammis MacDermid presented J. Ernest Wilde, basso, in a recital at her New York studio. Ethel Alexander was at the piano. Mr. Wilde's program included Invocazione di Orfeo (Peri), an excerpt from Verdi's Don Carlos, Beethoven's Worship of God in Nature, songs by Franz, Moussorgsky and Rubinstein, operatic items from Halevy's La Juive and Gounod's Faust and Why Do the Nations from Handel's Messiah. A final group

FRIEDA VOLKERT,
artist pupil of Leon Carson, was heard on January 24 in Bayonne, N. J., in Marcella Geon's presentation of Das Rheingold.
(Photo by Frank Nothaff.)

brought numbers by Chadwick, Mana-Zucca, Curran and Speaks. The singer has a well schooled voice of natural endowment. His interpretations are marked by artistic restraint and deep feeling. He is particularly at home in the operatic style, his offerings in this category being perhaps his best expression. The audience, a large one, applauded warmly. S. J.

MELANIE GUTTMAN-RICE

On January 19, Melanie Guttman-Rice of New York presented two of her artist-students in a musicale at her studio. These were Cecile H. Miller, soprano; and Ellen Reep, contralto. Both singers are active professionally. Mrs. Miller, soloist at the Temple Emanuel, gave a recital at the Hotel St. George, Brooklyn, N. Y., on February 6. Miss Reep, who offered a song recital last summer at the Salzburg Festival, was also heard in an all-Grieg program sung in Norwegian (in which she specializes) on January 12 at the Mu Phi Epsilon Club.

Teresa Wolfe-Roskis, now living in Canada, gave a song recital in Toronto on January 30. Another singer from Mme. Guttman-Rice's studio is Lyuba Senderowna, who is on tour with the San Carlo Opera.

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MILDRED DILLING
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BEATRICE HARRISON,
English cellist, with one of her mastiffs. These dogs, which weigh about 170 pounds, are said to be the oldest canine breed in the world. They were used in the sixteenth century for all kinds of sport. Miss Harrison breeds these dogs and also has a kennel of Scotch terriers. (Photo by Fred J. Hawkings.)

LUCIE BIGELOW ROSEN
will give a theremin recital at Town Hall, New York, on February 9. She is to be assisted by a string quartet made up of Boris Koutzen, violin; Nikolai Berezowsky, violin; Leon Barzin, viola; and Carlo Pisciello, cello. Frank Chatterton is the piano accompanist.

CECILE SHERMAN
as Gretel, a role which she has sung a number of times this season under the auspices of the National Music League. Miss Sherman, artist-pupil of Adolph Eckstrom, sailed for Europe on January 30 to fulfill engagements. (Photo by White.)

THE PASQUIER STRING TRIO
will be in America during January and February, 1937. Many engagements have already been booked for them here by their manager, Bernard R. Laberge. The members of the trio are Jean Pasquier, violin; Pierre Pasquier, viola; and Etienne Pasquier, cello.

THE CONSTANCE HENRY BEAUER EURHYTHMIC CLASS.
On February 8, at noon, they will be heard over Station WIBG in Philadelphia. The class is to appear in New York shortly, and at both appearances solos and ensembles, combining song with action, will be heard from children aged from three to seventeen years.

ROBERT LIPPERT,
director of the Singing Boys of America, a group which made its New York debut this fall. Before its New York appearance the choir fulfilled a tour of twenty-five concerts in Pennsylvania, West Virginia and Ohio. The Singing Boys of America are chosen from the boys of the choir school in Steubenville, O.

SCENES FROM IL DIBUK, OPERA BY LODOVICO ROCCA
produced at the Royal Opera in Rome. Left, Scene I, Before the Jewish Synagogue; right, spectral dance in the second act, as thunder clouds move across the stage. (Photos by Comm. Reale, Rome).

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
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